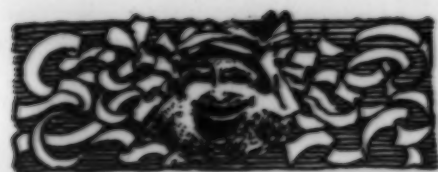
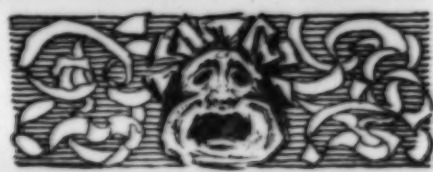


TWENTY-EIGHT PAGES



THE NEW YORK



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There are all sorts of predictions and gossip as to a "salon" in society this winter, whatever that may mean.

It is rather amusing to listen to the lines upon which society proposes to build its "salon," but then everything society does is amusing.

It is a sort of continuous farce-comedy, for which any one who has money enough can buy an admission ticket.

It is hardly probable that all one hears and reads regarding the new venture is true. If it were, the "salon," as indicated, will be a cross between a three-ring circus and a Bleecker Street table d'hôte.

All kinds of crook "litterateurs," artists and Christian Science cranks, as well as Chinatown celebrities, are included in the remarkably comprehensive list that is mentioned as being part of the incipient "salon," which, if it ever comes to pass, will be funnier than anything the town has ever seen.

The fact that one leading society woman has issued cards for a series of "salons" in January would seem to give some credence to the story.

On one corner of the card is tacked the word "vaudeville." So if the "salon" becomes a fact there ought to be a big boom in the song-and-dance business.

Artists who can play tunes on a chafing dish and wake music from chairs and tables will be in special demand, while cake walkists and muscle dancers disguised as society people will be ready to answer to their cues.

I have a better plan than that. It is to have an annual "salon" at Madison Square Garden, replacing the Horse Show, of which society is getting quite tired.

The boxes might be hired out as usual, the walk-around reserved for the *hoi polloi*, and the ring, of course, would be given over to the talent.

It really would be a much safer plan for a "salon" than the present idea, which is going to mix things up disastrously.

Besides, just think of the spoons and the gold dinner services—they'd have to be chained down!

"Maggie" Cline and "Chuck" Connors have thus far been mentioned as the bright shining lights that are to lead the procession. They are to be king and queen of the society salon in New York.

I believe there is a fierce rivalry as to who is to obtain John Drew. In fact there is a possibility that he may have to do several turns in one evening, going from one "salon" to another, in order to avoid any heart breaks or ruptures.

But John Drew will have to brush up and learn a few tricks with cards, or a plate balancing act, or something, if he wants to retain his popularity as a "salon" star.

Action is going to mark the new venture more than mere literary or artistic quietude. It won't do for a man to stand around in a Tuxedo coat and look bored. There's enough of that going on already.

This "salon" never can be perfected, in my opinion, without the services of some big vaudeville manager. I can imagine a "salon" under such directorship that would far outdo the old French style of thing where revolutions were hatched.

Imagine the gatherings that such a manager could accumulate! He would get all the genius in town in his drag-net, and perhaps he might be able to secure the presence of a prize fighter or two to illustrate "left-hooks" and the various "jabs" and "jolts" that are a necessary part of the profession.

No sooner was a permit granted for the running of an automobile in the Park than that indefatigable little self advertiser, Anna Held, put in her bid to take out the shining silver machine on which she glides around the stage of the Manhattan Theatre nightly.

It is the most dashing of all the automobiles that have been seen as yet, and looking at it upon the stage, it seems of almost too delicate construction for the rough, cobbled paved streets, although it may have been quite suited to the Parisian boulevards.

But if it goes in this city, folks who have been bicycle enthusiasts will wonder what they ever saw in the wheel. Especially women, few of whom look well on bicycles.

Miss Held's machine is a dream. First of all it is constructed entirely of highly-polished metal, without a bit of wood visible. It has a high seat in the back for the operator, who, in the actress' case, is a small boy in scarlet uniform, like an English tiger in appearance.

The occupant sits back, almost reclines in a comfortable looking perch in front, and does not have to bother about running the thing at all. The gown is distinctly in evidence, and the hat, furs, etc., of the feminine wearer may be quite as handsome as for carriage use.

So the new silver "mobe" ought to be a better "ad" than the milk bath of a few seasons ago. And I predict that we'll all want to own one just as soon as the new machine is seen in the Park.

Cyril Scott has taken Harry Woodruff's part in Papa's Wife, and it is to be hoped that Mr. Scott will not be called upon to assume the fearful and wonderful pair of trousers which his predecessor sported in the same role—that of Papa's Son.

They are without exception the wildest, weirdest garment ever seen on the stage. Whatever era or nation or tailor they belonged to was a mistake. They never should have been.

Taken in conjunction with Harry Woodruff's lisp, which somehow caused his performance to be suggestive of Virginia Earle, they made Papa's Son a young man who wouldn't do.

Marie Tempest has made a strong, vigorous kick over in London against wearing a pair of heavy violet satin duchess trousers, of a length that reached a point between the ankle and the knee, and very baggy everywhere.

Do you blame her? In a letter which she sent over the ocean to a friend on this side she said: "They were hideous and awful things, made of the very heaviest kind of satin,

the shape of which would have made me look like the hind legs of a Blondin donkey."

Miss Tempest had the part of San Toy, in the new Chinese opera of that name at the Gaiety Theatre, and it was the star part, of course. But she couldn't stand those violet trousers. They were the limit.

When we remember Miss Tempest's graceful extremities as displayed in her photographs, still in demand at the Broadway shops, it is not to be wondered at that she demurred at the violet nightmare.

When a woman puts on masculine attire on the stage—that is to say, when she puts on anything but skirts, tights are the next best thing.

Anything loosely masculine is about as graceful on a woman as a goat would look in ballet skirts.

Especially is this so when the wearer turns her back. I can't say why it is so, but it is.

Take Clara Lipman. She is more graceful in skirts than most actresses from the fact that she has mastered some mysterious Frenchy trick of swishing them so that they show her feet.

In A Girl in the Barracks she put on a uniform. Before the run of the piece at the Garrick was over she found herself unconsciously backing and sidling from the stage whenever she had to make an exit.

You see she had caught a glimpse of the rear view in a mirror and she decided that—well, that feminine curves called for a fullness of drapery or else none at all.

Trousers with English box backs may be all right for men, but women are not built after that plan. Even Dr. Mary Walker wears a long frock coat that comes a few inches below her knees.

No one ever saw her sporting around in a Tuxedo or a sporty little yachting jacket. She knows too much.

Several months ago some one in far off Bohemia—a place called Prag or Von Prag—sent The Matinee Girl a beautiful panoramic view of the place on one of the picture postals that are so popular abroad, but that for some reason—our postal laws, probably—do not seem to have found vogue with us.

Since then many have come to me from different parts of the world, a very pretty one from Berlin being added to the collection last week.

It seems as though there might be wonderful opportunities for theatrical advertising in this illustrated postal idea. And it is odd that Americans, who are so quick to catch on to a new idea of any sort when it is a good one, have not utilized the picture postals.

A remarkable magazine called *The Goose-Quill* is to be sprung upon the literary public from that Art Center called Chicago. That the editors have already imbibed some of the characteristics of the famous City of the Winds may be seen from the following extracts from a voluminous circular, which, strangely enough, *The Matinee Girl* has not seen quoted elsewhere:

The Goose-Quill will print some of Mr. Max Beerbohm's fresh careless raptures written in Magdalen days, long before his cap got dusty and his bells became hopelessly cracked—that is to say, before he threw off the purple of voluptuary to assume the toga of dramatic criticaster to the *smiling Saturday Review*.

The Goose-Quill, though tastefully printed in two colors (red and black) on good paper, with wide margins, will not be like Lady Randolph Churchill's *Anglo-Saxon Review*, a magazine for people with a taste to burn. Nor will it be, by God, as good as the *Goose-Quill* as the Editor of a too clever magazine dies as poor De Manassant died—viz., chasing black butterflies and obsessed by purple pussy-cats.

It may surprise some people to find a Bishop and Canon of the Episcopal Church hobnobbing in print with the author of "The Green Carnation." That, however, is but typical of the catholicity of the *Goose-Quill*. In this connection it may be stated that although the *Goose-Quill* will not always be in white satin, like a girl on her wedding day, although it will appeal not to "babes and sucklings," who still think that their parents found them in the bulrushes, but to men and women of full age, who are not innocent simply because ignorant, yet it will voice the aspirations of many men and women who do sincerely desire the beauty that endures on the spiritual heights—who do seek the peace that the world cannot give.

THE MATINEE GIRL.

ENGAGEMENTS.

Dan'l Sully has engaged Nellie Yale Nelson, Marion Shirley, Mildred Laurence, True S. James, Joseph L. Tracey, Fred Eckhart, George D. Davis, Chrystie Miller, Harry McFayden, and John Brophy to support him in *The Parish Priest*. The play is to have an elaborate production. The tour is under the direction of Willis E. Boyer.

Verne de Verne and George Taylor, with Frank Tucker's company, to do their specialty.

Eric Hope, for *The Surprises of Love*.

Brandop Hurst, for *Make Way for the Ladies*.

Cyril Scott, for *Papa's Wife*.

S. Miller Kent and Edwin Stevens, for *Hearts are Trumps*.

Mr. and Mrs. Edward N. Hoyt (Fannie Hoyt), for *Aiden Benedict's Quo Vadis*.

Ellen Mortimer, with Stuart Robson.

Marion Shirley, for *The Parish Priest*.

The Mahr Sisters, for *Broadway to Tokio*.

Forrest Flood, for *A Romance of Coon Hollow*.

John T. Tierney, with *Have You Seen Smith*.

F. Sumpter Smith, for Hoyt's Comedy company, as special press agent.

SAID TO THE MIRROR.

MARVIN R. CLARK: "In *THE MIRROR* of Dec. 9 appeared a notice that John A. Stevens will produce his new play, *His Other Self*, during the Winter. I hold a copyright for the title, *His Other Self*, which applies to a farcical comedy of my own."

J. ALDRICH LIBREY: "I wish to deny the statement that I am to appear with the Aborn Opera company in Philadelphia. I am with the American Standard Opera company, Park Theatre, Brooklyn, and shall remain for some weeks."

HOMER WHALEN, Secretary, Canton, Ill., Trades and Labor Assembly: "The trouble between Manager Waterman, of the New Opera House, and the trades unions has been settled satisfactorily to all."

LEE AVENUE ACADEMY HISTORY.

The announcement in *THE MIRROR* of the purchase by Corse Payton of the Lee Avenue Academy, Brooklyn, has excited considerable comment, and a brief reference to the history of the house will prove interesting.

The Lee Avenue Academy has had a checkered career. From September, 1878, Theall and Williams had a monopoly of the legitimate at the old Novelty. They played such stars as Lester Wallack, Maggie Mitchell, and Lotta, with stock productions from the Union Square Theatre and other like houses of that period. They made money and supposed the field was theirs beyond question. Early in 1882 Edwin Price, the well-known criminal lawyer, in partnership with Jacob Berger, who had been identified with the Thirty-fourth Street Opera House and its successor, the Columbia Theatre, over on the West Side in Manhattan, purchased for \$40,000 the church building formerly occupied by J. Hyatt Smith, a Baptist minister, who forsook the pulpit for a seat in Congress. In October, 1882, Price and Berger opened the place as the Lee Avenue Academy, and began an opposition that shortly proved the undoing of Theall and Williams. For the ensuing five years Berger and Price held the saddle, from which they became practically unseated when the Amphion entered the lists in January, 1888. After unprofitable struggling, which was rendered even harder by the opening of the Bedford Avenue Theatre (now the Empire) in October, 1891, these managers gave over the house to other lessees, and ultimately allowed their equity to lapse through foreclosure.

Several years ago the house was named the Phœbus, and Carmille D'Arville secured to give prestige to reopening, it being understood unofficially that some of the Williamsburg Savings Bank people were behind the enterprise. Less than a fortnight satisfied them of the fallacy of their plan, and the place was closed, not to reopen again under the bank ownership. Not counting the money expended upon the building since 1881, Mr. Payton has secured the place for \$15,000 less than Berger and Price gave for it eighteen years ago.

THE DEATH OF DANTE.

The Australian mail brings further particulars of the death of Oscar Eliason, the magician, better known as Dante, which was reported in a recent issue of *THE MIRROR*. Dante met his death at Duffo, N. S. W., on Nov. 30, while on a rabbit shooting expedition. A gun was accidentally discharged by one of the shooting party and the bullet entered Dante's groin. He died shortly after.

The remains were taken to Sydney, where the funeral took place on Dec. 2. About 400 people attended the ceremony, including Manager Edward G. Cooke, of Hoyt and McKee's Australian company; Edward Leach, Dante's manager, and many Australian members of the profession. Flowers in profusion were sent by professional and other friends. The interment took place at Waverley Cemetery, the grave being near that of Sadie McDonald, who by a strange coincidence died, in 1896, on the same day of the year as did Dante.

Dante left a wife and daughter, who will return to this country after the settlement of the estate.

JAMES YOUNG AS LORD BYRON.

James Young, at the head of his own company, will present for the first time at Norfolk, Va., on Jan. 19, his new play entitled *Lord Byron*. The drama is by Rida Louise Johnson, who is to be Mr. Young's leading woman during the coming tour. She has drawn a sympathetic picture of the erratic poet, and one that has the value of historical accuracy. Mr. Young has studied the character diligently for more than a year, has selected his company with care, and has had elaborate scenery prepared for the production by Henry E. Hoyt and Gates and Morange.

The company includes, besides Mr. Young and Miss Johnson, James Harrison, Thomas Lawrence, John Mortimer, William Flemming, C. R. Trice, Edward von Burggrun, L. N. Northam, W. Lewis Morton, Mary Thurston, Elizabeth Kennedy, Constance Kendall, Mary Fernier, and Mae G. Amery. The tour is to be managed by Herbert Duce.

CONRIED'S OFFER TO HARVARD.

Director Heinrich Conried, of the Irving Place Theatre, last week made an offer to the German department of Harvard University to present at Cambridge one of the classical German plays of his company's repertoire, the entire proceeds to be given to the department. Director Conried offers to meet all the expenses of the presentation, including the players' salaries and their traveling expenses. It is probable that the offer will be accepted. Earlier this season Director Conried gave a like performance for the benefit of the University of Pennsylvania.

AN ACCIDENT TO HACKETT.

During the rehearsal of *The Pride of Jennico* at Daly's Theatre last Thursday morning, James K. Hackett received a painful wound in the right hand, while practising a rapier duel with Brigham Royce. The wound was immediately dressed by a surgeon, and Mr. Hackett appeared the same night in *Rupert of Hentzau* at Newark. He was obliged, however, to carry his arm in a sling and to omit his quick changes from the character of Rudolf to that of the King. The latter role was satisfactorily played by Mace Greenleaf. On Friday and Saturday nights Mr. Hackett did not appear, and Mr. Greenleaf played the dual role.

GOSSIP.

Lillian Emery, who has been playing the lead in *The Stowaway*, has been transferred to *The Sidewalks of New York* to play the Italian adventures.

Louis G. Menke, formerly press agent for the Star Theatre and Madison Square Roof Garden, this city, is now in advance of *The Sidewalks of New York*.

An identification scheme for defeating the machinations of ticket speculators was tried at the Victoria Theatre one night last week and then abandoned, although it had seemed to work with complete success.

Otis Harlan, Ignacio Martinetti, Joe Ott, Nick Long, Charles Kirke, Bert Thayer, William Gould, Gilbert Gregory, Frank White, Lew Simmons, James Ryan, Edward Hal-



Frank Daniels in *The Amcer*.

stead, James Lee, James Horan, Fay Templeton, Idaline Cotton, Josie Sadler, Maym Kelso, Alice Judson, Christine Blessing, Nellie Parker, and the Mahr Sisters will appear in *Broadway to Tokio*, to be shown at the New York next Monday, the production having been deferred for a week.

Frank Peters' company, supporting Lorraine Hollis, closed their season at Hamilton, O., on Dec. 30. The Lorraine Hollis company will continue their season after Jan. 15.

Mae Knight, of *The Belle of New York*, and Henry Smyth, of London, England, were married in that city on Jan. 2.

The performance of George Bernard Shaw's play, *Candida*, that John Mason, Hilda Spong, Ferdinand Gottschalk and Alison Skipworth meant to give at Carnegie Lyceum, has been abandoned.

Manager Edward L. Moore, of the Columbia Theatre, now building at Bellaire, Ohio, announces that the house will not be opened until March 15, instead of in February, as at first arranged.

Bertini Humphrys made a pronounced success at the recent concert of the St. Swithin's Musical Society in London.

Adelina Patti will sing and the Duchess of Marlborough will recite at the Marchioness of Lansdowne's benefit for British soldiers' widows and orphans to be given at Covent Garden, London, on Feb. 22.

The Rose of Persia, now running at the London Savoy, probably will be shown at the Knickerbocker Theatre in this city in September.

James F. O'Meara, of Newark, N. J., was appointed on Jan. 2 receiver for the property of the former tour of *The Bowery After Dark*, upon application of Rocco Defina, who alleged that the enterprise was taken out of his control by Alfred W. Woods, and that salary is due. The present tour of the play is under a reorganization.

Josie Hall, Gertrude Whitty, and Robert Hickman, of *The Girl from Maxim's*, lost jewelry said to be worth \$1200 by a Chicago sneak thief on Dec. 30.

Allene Crater has scored a personal success in Australia, where she is playing the Widow in *A Trip to Chinatown* and *Hattie in A Stranger in New York*, with Hoyt and McKee's company.

Julian Reed, nephew of Roland Reed, who has been stage-manager with the latter's company this season, has signed with the Kelcey-Shannon company, to play an important part in *The Moth and the Flame*.

The New York season of *The Village Postmaster* at the Fourteenth Street Theatre will close on Jan. 29.

Willis Clarke, the vaudeville actor who killed himself on Broadway recently, was buried by the Actors' Fund, in the Fund plot in Evergreens Cemetery, on Dec. 28.

Kate Davis is reported to be hopelessly ill at Washington, D. C. The physicians in attendance have pronounced her mental ailment incurable.

Alice J. Shaw and her two daughters, the whistlers, have arrived in London from South Africa, where they have been on a professional tour.

Gill Robinson, proprietor of Robinson's Circus, sailed for Europe last Wednesday on the *Fuerst Bismarck*. He will journey to the Continental capitals and the cities of Northern Africa in search of novelties for his circus, besides visiting his many transatlantic friends.

THE THEATRICAL "SYNDICATE"

Its Inception, Its Growth, Its Operations and Its Influences on the Drama.

The Story of a Rebellion Against It That was Rendered Abortive by the Selfishness of Actors—A Thorough Exposition by Norman Hapgood in "The International Monthly" for January.

The new *International Monthly*, "a magazine of contemporary thought," which promises to become a power among periodicals, published by the Macmillan Company, New York and London, projected something akin to a sensation in its first number, dated January, 1900, in the form of an essay on "The Theatrical Syndicate," by Norman Hapgood, the well-known dramatic critic of this city. Mr. Hapgood's article has been commented upon editorially by many of the leading newspapers of the country, and it has so prime a theatrical interest that *The Mirror* will here quote freely from it.

Mr. Hapgood notes that in the development of the drama in America to-day no force plays so distinct and so strong a part as what is commonly called the Theatrical Trust. He says:

"Its growth has been rapid; its power is immense; and the history of its rise, its intimate knowledge, sounds like a melodrama or a satirical romance. The first three acts of its story are to be here given, as much from the inside as is permissible. The remaining two, the decline and fall, may be narrated a few years later. Average human nature among actors and managers has many constant features. The trust is supported by the love of money. It is wholly commercial. How many outside of it are much influenced by unselfish considerations? There is some truth in talk about art, but more cant. Most of the trouble between the actors and the syndicate has been over terms, and, in most cases, when the players who talked most about intelligence and freedom were offered more money, they became silent."

Mr. Hapgood deprecates the influence which love of wealth has upon all persons, and particularly that it influences dramatic enterprise under present conditions. As exceptional men who have worked "for fame and immediate satisfaction," he names the late Augustin Daly and Heinrich Conried of this city. "Even when the mercenary spirit exists," says he, "it need not be absolute. Richard Mansfield spoke large words about his independence, and when the temptation came he ate them. Yet it does not follow that he cares nothing for art. Not even the power of the Syndicate, for instance, could force him wholly into plays of innocuous idiosyncrasy, as it does some of his fellows. In this story the heroes are not angels, or the weaker persons villains, although most of them are frail." And Mr. Hapgood goes on with his story, parts of which are as follows:

"During the season of 1895-6 it became known that a combination was being formed to control many theatres. The spelling of the names of some of the members varies, but on the present method they were: Nixon and Zimmerman of Philadelphia; Klaw and Erlanger, and Hayman and Frohman, both of New York. By February it was announced that thirty-seven first-class theatres were in the hands of the Syndicate. To each of the houses thirty weeks of 'attractions' were to be guaranteed. The essence of the system, from that day to this, with constantly increasing scope and power, has been that the theatres take only such plays as the Syndicate desires, on the dates which it desires, and receive in return an unbroken succession of companies, with none of the old-time idle weeks. Another inducement to the owners of theatres was the promise of better terms from traveling managers; but the actual outcome of that idea is not so clear.

"Avoidance of conflicting plays, or of a series of plays too much alike, was also one of the proposed advantages, but this has turned out a difficult object to gain, especially with the necessity of changing all dates to suit big Syndicate successes; and many theatres have the ordinary padding, farce comedies, for weeks at a time.

"This combination was made possible by the prior work of the individual firms composing the Syndicate. Hayman had gained control of many theatres in the far West, and Klaw and Erlanger gradually secured a number on the route from Washington to New Orleans. Few, if any companies, can afford to jump between those two cities, so with the best houses in Richmond, Norfolk, Columbia, Atlanta, Montgomery and Mobile in their hands, Klaw and Erlanger were practically masters of that territory. Later they obtained similar power over the route coming down from Ohio or Pennsylvania through Tennessee, until they could dictate to companies wishing to go from Pittsburgh, Cincinnati or Chicago to New Orleans. A Southern manager, named Greenwall, tried to get enough theatres to keep New Orleans open from the North, but failed. The first of the large cities to be entirely controlled was Philadelphia, where the theatres were in the power of Nixon and Zimmerman; and at first the most the Syndicate could do was to shut a company out of the Quaker City; but now a number of cities of almost equal importance are barred. To be practically controlled, a city need not have all of its theatres in the hands of the Syndicate. If the routes approaching it are dominated, the power is almost equally complete. San Francisco, for instance, has an independent theatre, the California, but few companies from the East can afford to go to the Pacific Coast without playing in such places as Denver, Salt Lake City, Omaha, Toledo, New Orleans, St. Paul, Minneapolis, Kansas City, in all of which towns the leading theatres are under Syndicate control. When it is remembered that most of these are one-week stands, the difficulty of getting along without them will be obvious. Control of the one-night stands, especially in the rather unprofitable South, is less important for the better class of companies, but to be shut out of Cleveland, for instance, where no theatre of any kind is free, means much. Detroit and Providence are further illustrations, as are smaller places like Utica, Syracuse, Wilkesbarre, Rochester, Reading, Lowell, Mass., Newark, N. J., and Jersey City.

"Of course it is possible for a company, if it finds all the first-class theatres barred, to go into second or third class houses, if there happen to be any. When the formation of the Syndicate was first rumored, and fear and incredulity were showing themselves about equally among the traveling managers, Joseph Brooks, who now has close relations with the Syndicate, said: 'Suppose a trust controlled

the best theatres in Boston, and for some reason tried to shut out Mr. Crane. What would be the result? Why, I should simply go to a second-class house and raise the prices, and thus bring another first-class house into the field.'

"This escape, which was neat enough in theory, has accomplished little. The manager of a cheap theatre dislikes to raise his prices for a single engagement, because his public is likely to be displeased, so he will only do it for particularly profitable companies. Again, the 'attraction' which goes into a house out of its class loses the advantage of the theatre's clientele, and only a very strong attraction can afford to do that. There are always a certain number of theatregoers whose habits are almost irrevocably connected with certain houses. These people would go to see a play at Powers' in Chicago, perhaps, where they would never think of going to see the same play and the same actors on the West side. They would see *The Moth* and *The Flame* at the Lyceum Theatre in New York, but not at the Grand Opera House. Another set would see *A Female Drummer* when it was at the Manhattan, but not when it was at the Star. The failure of Griffith Davenport in New York last season, at the Herald Square, was attributed partly to its appearance in a theatre where frivolous pieces had preceded it. That was pushing the principle too far, and it is often pushed too far; but it none the less counts for much. It was on this theory, indeed, that Mr. Hayman laid the greatest stress in his newspaper defense of the Syndicate, holding that as the theatre, not the company, drew the audience, the division of profits should be more favorable to the local managers.

"There is not even a barn free in Cleveland, but in Brooklyn, for instance, the manager of a dramatic company hostile to the Syndicate might go to the Academy of Music, and if his attraction was strong enough he could overcome the obstacle of the identity of that house with other forms of entertainment. In Toronto, Pittsburgh, Buffalo, Columbus, he could take a similar course. In Louisville he could play in a big music hall. In Cincinnati he could go to the Pike Opera House, where the highest seats are usually seventy-five cents, double the price, and meet, in this case, little difficulty with the clientele, since it is made by a stock company which, though cheaper in price, draws the same kind of people as the more expensive theatres. There is the same condition in Baltimore. The larger the city the more difficult is it to overcome the character of the theatre. If Mrs. Fiske should appear in a music hall in Buffalo, for instance, the reasons would be understood and her business would be but little damaged. If she went to the Bijou in Brooklyn, or a similar theatre in Boston, or, a few years ago, before it became geographically unavailable, to the Park Theatre in Philadelphia, she would suffer badly, because these places are so large that the attention necessary to overcome the things taken for granted cannot be rapidly concentrated on any one event. Even if Duse or Bernhardt should appear at high prices in New York City at the Star or Fourteenth Street, thousands among those who would flock to the Knickerbocker or the Empire would never think of entering the new ground.

"As this great combination has fastened its grip more and more strongly on all the principal cities, some theatres have avoided ruin by becoming the homes of stock companies. Some of them are excellent and profitable, and their use in keeping alive the best plays after they have had their first vogue is obvious. One may sometimes find plays at the Murray Hill Theatre in New York, for twenty-five cents, which will be essentially better than anything which then happens to be purchasable for two dollars on Broadway. These companies exist also in Cincinnati, Pittsburgh, Boston, Montreal, Columbus, Indianapolis, and many other cities, with apparent prosperity. If the richer class of theatregoers had as many repertory theatres run for their benefit as their humbler fellow-citizens, one of the worst results of the Syndicate would be mitigated.

"The reception of the idea, when this combination was first discussed, makes a dramatic contrast to subsequent history. Managers tried to organize in opposition, and immediately failed. Then the leading actors took a hand, and their story is touching. Nat Goodwin, Francis Wilson, and Richard Mansfield were the leaders in an effort to form a combination of stars, strong enough to defy the Syndicate and make their own dates with the theatres, and their own terms. They said, with undoubted truth, that if there were a dozen very popular actors who refused to give up their business independence, the Syndicate could never become a real monopoly, and probably could not last. Mr. Goodwin's lawyers, therefore, drew up an agreement, to be signed by leading actors first, and later by as many others as chose to join. Finally, early in 1898, another agreement was signed by a few actors, to last until the end of 1899. It provided that, as 'both artistically and pecuniarily the good of the many is being subordinated to the profit of the few by the combination before mentioned,' an association was to be formed 'for the promotion and protection of an independent stage in this country.' The members were to book either through the executive committee of the association, or directly; the only point being that they should not book through any agencies or exchanges; practically meaning that they should not book through Klaw and Erlanger, the booking branch of the Syndicate, although they could play in the Syndicate theatres, if the local managers would deal directly with them. A sum of \$5000 was to be forfeited by any member who did not keep his agreement and pay his assessments.

"This last provision frightened one or two of the actors interested, but the agreement was ultimately signed by Francis Wilson, James A. Herne, James O'Neill, Richard Mansfield and Mrs. Fiske. Nat Goodwin had gone over to the Syndicate long before this. The *World* gave this account of his performance:

"The Trust settled this opposition characteristically and in short order. Knowing Goodwin to be the head and front, the life and soul of this effort, they tackled him, with the promise of giving him dates where and when he wanted them, and of a long engagement at the Trust's Knickerbocker Theatre. Goodwin's weakness for New York engagements being well known to them, they induced him to desert the embryonic alliance of stars and join issue with the Trust."

"Joseph Jefferson, whose high position made his assistance very desirable by the rebels, on March 13, 1897, had a signed telegram in the New York *Herald*, in which he said:

"The first that I heard of a Theatrical Syndicate was the receipt of a letter from one of its leading managers, desiring me to play at one of its theatres. At the same time I got a communication from one of the anti-Syndicate man-

agers, trusting that I would not join the new combine, which he deprecated as an unfair movement, and asking me not to desert his house. I declined the offer of the Syndicate manager and acted with my old one. Another old manager from one of the anti-Syndicate theatres wrote me the same strain, and asked my advice as to how he should act to protect himself against the 'octopus' who was gradually coiling himself around the old, legitimate managers. I was about to reply and encourage him to meet the matter boldly, and that I would stand by him, when, to my surprise, I found that both of the old managers had joined the 'octopus.'"

"About this time Francis Wilson announced that he had canceled all contracts for Syndicate houses, and would never play in one of them again. Mr. Hayman said that, on the contrary, the Syndicate had broken its dates with Mr. Wilson because he had held time in two theatres in Washington without the knowledge of the Syndicate. He also said:

"Mr. Wilson was a shining mark, and we determined to make an example of him for the benefit of lesser offenders."

"Mr. Wilson gave out the following statement:

"Our difficulty with the Syndicate is precisely the result I predicted, last Summer, would be one of the advantages of aiding and abetting such a combine. Disagreement over one or two dates would lead to the arbitrary canceling of the whole season's tour if intrusted to their hands. They denied, with wounded feelings, that they would ever be so base as to abuse their power. They were most plausible men. They had ostensibly combined for two most worthy purposes—to protect the strong attractions from playing in opposition to each other, and to restore, to a position of profit, many theatres throughout the country that had been losing money. I feel sure I am correct when I make the assertion that more than two-thirds of the managers, traveling and resident, are bitterly opposed to the organization, and the policy of this combination of speculators, pure and simple, yet such has been its growth and its arrogance that fear and self-protection from its arbitrary power have prompted them to submit to its dictation, temporarily at least."

"The newspapers all over the country took up the fight, and the *World* leading the attack, for some time, until it was overcome by sudden quiet, the *Sun* almost alone taking an active position in favor of the Syndicate. In March, 1897, *THE DRAMATIC MIRROR* sent out sixty-five letters to managers, asking their views, and received only six replies, showing what awe the combination already inspired. An actor, Wilton Lackaye, remarked later in an interview in a Southern newspaper, the *Nashville American*, that one thing only was certain, the actor who took sides would be injured, whether he spoke on one side or the other. In spite of danger, however, a number of significant opinions found their way into print during the next few months."

Mr. Hapgood here quotes the strong and suggestive words written and spoken by such authorities as William Dean Howells, Thomas Bailey Aldrich, Augustin Daly, Brander Matthews, Joseph Jefferson, Richard Mansfield, Mrs. Fiske, Francis Wilson, James A. Herne, and Sir Henry Irving, all of which was published at the time in the supplement to *THE MIRROR*, which was issued weekly for months in the interest of an untrammelled theatre. Mr. Hapgood also describes a cartoon, drawn by Francis Wilson—published in the *World* and republished in *THE MIRROR* supplement—this cartoon represented the Trust as a huge octopus, the scales of the beast being labeled with the various ills which he imputed to the Syndicate. Mr. Hapgood also notes that Mr. Wilson and Mr. Mansfield "kept up a constant fire in speeches before the curtain," and he quotes Mr. Wilson's impassioned remarks to his audiences at Buffalo, in December, 1897, and at Boston in the same month, as well as Mr. Wilson's communications to the *New York World* exhorting the Syndicate. And he quotes Mr. Mansfield's pithy declaration: "Recent experiences have confirmed my intention to play in halls or dime museums in preference to houses controlled by the Trust." After quoting the arraignment of the Trust by James A. Herne, published in *THE MIRROR* supplement, Mr. Hapgood notes that "by this time most of the rebels had succumbed." Mr. Hapgood recurs to the history of Mr. Mansfield in connection with Trust opposition, detailing that actor's request that Mr. Daly be prevailed upon to accept the presidency of the opposition, Mr. Mansfield declaring: "I shall be most happy to serve in the ranks, and you perceive I am firing away as hard as I can." Mr. Daly refused on the ground that he knew actors, and would not trust them to hold out an instant in the face of temptation. "Was he right?" asks Mr. Hapgood, and he adds: "On Jan. 24, 1898 (a month later), it was announced in the morning papers that Mr. Mansfield had reconsidered his position, and intended to play in Syndicate theatres." As soon as Mr. Mansfield was safely at peace with the Syndicate, he had A. M. Palmer write to one of the few remaining members of the opposition:

"I think he regrets that he signed the agreement and blames me for having persuaded him to sign it against his own judgment. At the same time he does not wish it to be understood that he does not fully sympathize with you in the unselfish struggle you have made against monopoly, and he would be the last to jeopardize the successful issue of your efforts."

Resuming his story, Mr. Hapgood says:

"Two prominent actors stood now practically alone in the fight. Mr. Herne became silent. Mrs. Fiske and Mr. Wilson were still standing by their guns. Augustin Daly quietly maintained his independence. He said little, but he meant what he said. He booked where he chose, and when Klaw and Erlanger tried to dictate to him he sent a sharp reply. Had he not suddenly died soon after, it is reasonably certain that he would either have played entirely this year outside of Syndicate theatres, or that Klaw and Erlanger would have yielded. It may be added that Daly's theatre is now the property of Mr. Daniel Frohman. Almost every month shows another theatre added to the list."

Mr. Hapgood quotes this "strong and lucid statement" made by Francis Wilson to the *St. Louis Star* in February, 1898:

"When I broke away, they said Mr. Wilson would be driven out of the business if money could accomplish it. Well, here I am, not a whit worse off for my experience. I have met with some difficulty in booking my attractions. One-night stands are more frequent. I don't always get into the first-class theatres."

"Let Joseph Jefferson, Nat Goodwin, Billy Crane, Julia Marlowe play at the Fourteenth Street Theatre. Would the people go to see counter attractions at the Olympic or Century in preference?"

"Actors are an emotional, impressionable, I might say shiftless, lot. . . . Nat Goodwin was going to build a chain of theatres from Portland, Ore., to Portland, Me., to fight the Trust. They offered him 10 per cent. more than he had usually been getting and placed him in theatres he was anxious to reach. That put an end to his big talk."

"The idea of the Trust is to make one first-

class and one second-class theatre in every city. One house gets all the heavy business. The other the lighter forms of comedy entertainment. What house gets the heavier business? The one controlled by members of the Trust. . . . Hayman and Davis, owning the Century, are not going to give the Chicago and the best of the St. Louis bookings. They are doing the same trick in Chicago and New York. After a while will come a different set of prices for the two houses. There is where the Trust's plan will run."

"Next year Mrs. Fiske and Francis Wilson will not be the only people outside the Trust. We can draw money, and some dollar we play to is a dollar out of the Trust's pockets. If we were half a dozen instead of two, the end of the Trust would be in sight."

"As for ineffectual new plays, I don't know. It amounts to is our inability to get into a few cities. We can't touch Detroit, but I don't know that any one is consumed with a desire to play in Detroit. Newark is closed. I can't go into Philadelphia this year, but I will next season. There are Fourteenth Street theatres all over the country. Nobody that has a show the public wants to see need ask the Trust for permission to present it."

Mr. Hapgood concludes the Wilson episode:

"Well, Mr. Wilson, who could speak so sharply, was, about the end of 1898, offered \$50,000 for a half interest in his business by one of the firms comprising the Syndicate, Nixon and Zimmerman. He asked one night to consider the offer, and then accepted it. On Jan. 2, 1899, the event was announced. His reasons, given to friends, were these:

"(1) The months of struggle had brought no new converts, and the strongest ally, Mansfield, had fallen by the wayside.

"(2) There were no signs of the Trust's relenting or weakening.

"(3) His following was slipping away, on account of the theatres he had to play in.

"(4) His traveling expenses were greater.

"(5) He had his family to consider."

"In other words, he admitted that in a fight of a year and a half with the Syndicate he had been overwhelmingly defeated."

"Mrs. Fiske now stands alone. Some people expect to see her yield also. I do not. If the Syndicate process of absorbing theatres goes on, she may be able to play but a few weeks each season in America, or not at all, but the chances seem to be that she will be found with her colors flying, and her reputation still higher, when the time comes for the Syndicate to disintegrate through its own excess of power."

And Mr. Hapgood deals generally with Trust interests thus:

"The narrative up to date is told. It remains only to point out a few principles, most of them already indicated in the speeches of the rebellious actors."

"We have taken a glimpse at the number of theatres controlled by the Trust. Let us now get some idea of the actors under the management of the firms comprising the Syndicate, or closely allied to it."

"Sir Henry Irving, whose views have been quoted, is now touring America under Charles Frohman's management."

"Charles Frohman is either the controlling or the active manager of: William Gillette, John Drew, Annie Russell, Maude Adams, Julia Marlowe, Henry Miller; The White Heather; Because She Loved Him So, two companies; At the White Horse Tavern; The Empire Stock company; His Excellency the Governor; Phroso; The Girl from Maxim's; Secret Service; The Cuckoo; The Little Minister, No. 2; Under the Red Robe; Zaza, No. 2, with an interest in Zaza, No. 1."

"His brother, Daniel Frohman, not a member of the Syndicate, but in such close relations with his brother that all his force can, in emergencies, be added to the power of the Trust, is managing the tour of the Kendalls. He also manages: E. H. Sothern, James K. Hackett, the Daniel Frohman Stock company, practically two companies, since the acquisition of Daly's theatre; A Colonial Girl."

"Klaw and Erlanger manage the Rogers Brothers, who make much money; Ben-Hur, and various other things. They get their principal power out of the fact that the whole Syndicate booking is in their hands, subject, practically, to the orders of Charles Frohman and the interests of other associates. Andrew Mack is managed by Rich and Harris, in close touch with the Syndicate."

"Now, what of prominence is there outside, besides the one open enemy, Mrs. Fiske? You may suggest The Christian, produced by Liebler and Company, who are on no good terms with the Syndicate. Well, when that play was looking for a route it couldn't get one, until it gave up one-third interest to Klaw and Erlanger, for a nominal sum, and then it had no trouble with its route."

"Arizona is playing independently, and having a hard time, in spite of its popularity, in getting where it wishes to go."

"Julia Arthur is booked through Klaw and Erlanger, but the Syndicate has no direct interest in her business. Let her find a money-making play, however, and it may be predicted that it speedily will have an interest, or she will have to fight. When she was succeeding with *A Lady of Quality* the Syndicate made it impossible for her to extend her run in New York, and forbade outside managers to allow her to alter time. It followed her at Wallack's with Klaw and Erlanger's notable failure, *A Ward of France*. Had any firm in the Syndicate owned an interest in Julia Arthur, she would have played on in New York. Time is always altered to suit the Syndicate actors and extend their runs where it is to their interest."

"James A. Herne, although no longer openly hostile, is independent, but his fate recently has been uncomfortable."

"Joseph Jefferson is let alone, in peace, to do as he chooses. He plays both in Syndicate and non-Syndicate houses."

"Several stars of prominence, in whom the Trust has no direct interest or power, fear to incur in any way its displeasure. All, except Mrs. Fiske, play in Syndicate theatres part of the time. The dates of all the others, except probably Joseph Jefferson, could be tampered with at pleasure by the Syndicate."

"It will readily be seen that with only one star in revolt, a few neutral and submissive, and most of the decidedly successful ones in practical control, the Syndicate adds to its almost complete mastery of the playhouses an equally dominating influence over the players."

"The influence of the Syndicate on the press is thus lucidly set forth by the essayist: 'Although there are the two principal sources of power, there are others subsidiary in nature.'"

"In their desire to control the press, the members of the Syndicate are only the other managers. In their policy in 1899, they are unrivaled. In New York, at least, it is not the obvious method, taken by smaller managers, of withdrawing advertisements. It is much subtler, and it is more effective, which is always given to the very powerful. Their influence on the New York newspaper

made in the co., the cast being the same, with

Lincoln. BRADWAY THEATRE: Dossitt and
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BROOKLYN AMUSEMENTS.

SATURDAY, Jan. 6.
The New Year was ushered in with matinees at all the theatres. The business has been large the past week, banner receipts being recorded at some of the houses on Monday night.

The Great Ruby was voted the novelty of the week, its first performances in this borough at the Columbia drawing crowded audiences. The production is given with the same scenic equipment used in New York. Isabelle Urquhart, Louise Thorndyke Bonicault, White Whittlessey, William Hazeltine, Charles S. Abbe, and Frank Losee have the principal roles. Sir Henry Irving and Ellen Terry will make their initial local bow here next week. Robespierre will be presented the first four nights of the engagement, and The Merchant of Venice, The Amber Heart, Waterloo, and The Heals will also be presented.

At the Montauk John Drew filled the second and last week of his engagement, continuing in The Tyranny of Tears. He is to be followed by Why Smith Left Home, which is no stranger to local theatregoers.

The Eastern District playgoer was also treated to a "first time here" attraction at the Amphion, where Sporting Life, with its elaborate scenic and mechanical effects, was presented. The chief players are Frank Burbeck, Joseph Kilgour, Joseph Wheeler, Edith Proctor Otis, and Frances Stevens. The Dairy Farm will come next.

Many were turned away from the Bijou at the opening performances of A Female Drummer. Johnstone Bennett continues the principal figure in this farce, and is ably assisted by Nellie O'Neill, Willis P. Sweetnam, Tony Williams, and Oscar Figman. The King of Rogues will be seen for the first time in this vicinity at this house next week.

The interest in A Stranger in a Strange Land, which filled its fourth engagement within a short period at local playhouses, has not abated. The attendance at the Grand Opera House having been large throughout the week. W. H. West's Minstrels are underlined.

Vaudeville was in possession of the Gayety this week, Hyde's Comedians, moving over from the Grand, furnished the bill. Ward and Vokes in The Floorwalkers will greet old friends next week.

An excellent New Year's bill was offered the patrons of Hyde and Bohman's New Year's week. Felix Morris remained over as the headliner, presenting Behind the Scenes; in which he is assisted by five people. Minnie Palmer made her Brooklyn vaudeville debut, and sang several songs inaudibly, her voice failing to carry very far beyond the footlights. Press Eldridge was also a popular number on the programme. Carrie Scott, Smith and Cook, Folk and Collins, Leroy and Clayton, in Hogan of the Hansom, the Franks Trio, and the Silvers did pleasing acts. Cissy Loftus has been secured as the star feature for the coming week.

Stellar honors were accorded to Edward Harrigan and company at the Novelty. He was seen in a condensed version of McSorley's Infatuation, and has surrounded himself with some of his former support. Hilda Thomas and company had second place on the three sheets. Their musical skit proved thoroughly enjoyable. Dave Lewis, Terry and Lambert, Laura Bennett, Manning and Weston, the three Gillesandis, and Ray Burton were also on the bill.

Joe Welch and The Bachelors' Club, something a little out of the ordinary in quartettes, were the most entertaining features of the present week's bill at the Brooklyn Music Hall. Ward and Curran, and Harry Edson and his dog "Doc," were also attractive cards. McMahon and King, Tom Mack, Freeze Brothers, Clint and Bessie Robbins, and Captain Adams' trained sea lions completed the bill.

The Star had A Social Maid, with strong specialties, and did a large business. This company goes over to the Empire next week, where the Vanity Fair theatregoers have attracted appreciative audiences the current week. At the Unique Manager Carr has been thoroughly satisfied with the receipts of The Gay Butterfly Extravaganza. The High Rollers are the next entertainers.

The stock company at the Lyceum offered The White Squadron to its many patrons this week. Emma Bell and William Holden essayed the leading roles. Several special engagements were made for this production. The Inside Track week of Jan. 8.

Manager Percy Williams rented the Academy of Music for New Year's Day, and turned it over to continuous vaudeville, duplicating his former successful venture at the same house on Election Day. The bill was composed of acts appearing at his two theatres, the Novelty and the Brooklyn Music Hall.

The present week again witnesses the closing of the Park Theatre. Repeated attempts to place this house on a paying basis have always met with failure. Manager George Riley being the last to succumb. His American Standard Opera company, which has just completed a five weeks' engagement, started with very encouraging prospects, but the expenses exceeded the receipts, with the inevitable result. The future of the house is a matter of conjecture. There are rumors of a big office building being erected on the site before many more closings.

The Seidl Society's opening concert of its thirteenth season attracted a crowded house to the Academy of Music Jan. 4. Emil Paer conducted, and Dudley Buck and August Walthers were the soloists. Tom Hayden will give a performance of Pique at the Academy, Feb. 17. His support will be made up of well-known local amateurs. J. H. G.

DANIEL SULLY'S NEW SUCCESS.

Daniel Sully seems to have scored the greatest success of his career in his new play, The Parish Priest, by Daniel L. Hart. It is a decided novelty, according to the newspaper reports from the various cities where it has been produced. Old methods are thrown aside in the play's construction, and, despite the title, the religious element does not creep in. There is comedy in abundance, and Father Whalen is a character in which humor and pathos are delightfully intermingled, and gives Mr. Sully opportunities for display of his versatility. It is an American play, picturing life in the beautiful Wyoming Valley. Mr. Sully has an excellent company, including Nellie Yale Nelson, Marion Shirley, Mildred Lawrence, True S. James, Joseph L. Treacey, Chrystie Miller, George Davis, Fred Eckhart, and others. The scenery is said to be of rare beauty, and the production is under the personal direction of Willis E. Boyer.

CHARLES E. HARRIS' VICTORY.

The long litigation about the song, "College Chums Forever," published by Mylles Brothers, of this city, alleged by Charles E. Harris, of Milwaukee, to be an infringement on his song, "Dear College Chums," has ended in victory for Mr. Harris. The case was settled by Mylles Brothers, and by court order they destroyed the plates of the song, "College Chums Forever," in the presence of Mr. Harris' agent in this city on Dec. 27. Mr. Harris is pardonably proud of his triumph, and says that he carried the case to the end simply to ascertain whether or not the copyright law was effective.



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Week Jan. 8th, St. Charles Hotel, Chicago, Ill.

Week Jan. 15th, Smith's Opera House, Grand Rapids, Mich.

Week Jan. 22d, Star Theatre, Cleveland, Ohio.

Week Jan. 29th, Chicago Opera House, Chicago, Ill.

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E. B. SWEET, Manager Collingwood Opera House.

NOTICE!

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Washington, D. C., Jan. 8-13.
A BLACK REHEAR (Charles Peters, acting mgr.): Centerville, Ind., Jan. 9, Moberly, Mo., 13.
A BLACK SHEEP: Elkhart, Ind., Jan. 9, Wabash 10; Ft. Wayne 11, Fremont, O., 12, Sandusky 13, Toledo 14-17, Jackson, Mich., 18, Battle Creek 19, Grand Rapids 20, Detroit 21-22, Cleveland, O., 23, Feb. 3.
A BOY WANTED: Columbus, Ind., Jan. 18.
A BREKZY TIME (Eastern): Fitz and Webster, mgrs.; Palmyra, N. Y., Jan. 9, Geneva 10, Seneca Falls 11, Auburn 12, Cortland 13, Oxford 15, Norwich 16, Hamilton 17, Canastota 18, Baldwinsville 19, Seneca Falls 20, Fulton 21, Camden 22, Herkimer 23, Oneida 24, Boonville 25, Lowville 26, Carthage 27, AUBURN 28, Cortland 29, Oxford 30, Norwich 31, Hamilton 32, Canastota 33, Baldwinsville 34, Seneca Falls 35, Fulton 36, Camden 37, Herkimer 38, Oneida 39, Boonville 40, Lowville 41, Carthage 42, AUBURN 43, Cortland 44, Oxford 45, Norwich 46, Hamilton 47, Canastota 48, Baldwinsville 49, Seneca Falls 50, Fulton 51, Camden 52, Herkimer 53, Oneida 54, Boonville 55, Lowville 56, Carthage 57, AUBURN 58, Cortland 59, Oxford 60, Norwich 61, Hamilton 62, Canastota 63, Baldwinsville 64, Seneca Falls 65, Fulton 66, Camden 67, Herkimer 68, Oneida 69, Boonville 70, Lowville 71, Carthage 72, AUBURN 73, Cortland 74, Oxford 75, Norwich 76, Hamilton 77, Canastota 78, Baldwinsville 79, Seneca Falls 80, Fulton 81, Camden 82, Herkimer 83, Oneida 84, Boonville 85, Lowville 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THE DAIRY FARM: Brooklyn, N. Y., Jan. 8-13, Utica 15, Albany 16, 17, Troy 19, 20, New York city 22-indefinite.
THE GEMS: (George Wood, mgr.): Greenwich, Conn., Jan. 8-13, Morristown, N. J., 15-20.
THE GIRL FROM CHILI: (Eastern): Fitz and Webster, mgrs.: Mannington, W. Va., Jan. 9, Monongah 10, Weston 11, Clarkburg 12, Elkins 15, Davis 16.
THE GIRL FROM CHILI: (Western): Wahoo, Neb., Jan. 10.
THE GIRL FROM MAXIM'S: Chicago, Ill., Dec. 25-Jan. 13.
THE GIRL IN THE BARRACKS: (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Newark, N. J., Jan. 8-13, Brooklyn, N. Y., 15-20.
THE GREAT RUBY: (Jacob Litt, mgr.): Philadelphia, Pa., Jan. 8-13, Boston, Mass., 15-indefinite.
THE GREAT TRAIN ROBBERY: (William T. Keogh): Pittsburgh, Pa., Jan. 8-13.
THE GUNNER'S MATE: (Augustus Pilon, mgr.): New York city Jan. 8-13.
THE HEART OF CHICAGO: (F. C. Walton, mgr.): Orangeburg, Ga., Jan. 9, Augusta 10, Athens 11, Gainesville 12, Griffin 13, Atlanta 15-17, Dalton 18, Chattanooga 19, 20, Memphis 22-24, Jackson 25, Paducah 26.
THE HEART OF CHICAGO: (Eastern): Ed. W. Rowland, mgr.: Shenandoah, Pa., Jan. 9, Mt. Carmel 10, Pittsion 11, Oronota, N. Y., 12, Amsterdam 13, Montreal, Can., 15-20, Plattsburg, N. Y., 22, Glens Falls 23.
THE HEART OF MARYLAND: (David Belasco, mgr.): Jackson, Mich., Jan. 9, Lansing 10, Flint 11, Port Huron 12, Bay City 13, Saginaw 15, Grand Rapids 16, Kalamazoo 17, South Bend, Ind., 18, Goshen 19, Elgin, Ill., 20, Aurora 22, Rockford 23, Madison, Wis., 24, Belvidere 25, Freeport 26, Dubuque, Ia., 27.
THE HOTTENTOT COON IN DIXIE: Seattle, Wash., Jan. 8-13.
THE KATZENJAMMER KIDS: (Blondell and Fennsey, mgrs.): Indianapolis, Ind., 8-10, Columbus 13-15, Steubenville 16, 17, Liverpool 18, 17, Wheeling, W. Va., 18-20, Cincinnati 21, 22-23.
THE KING OF THE OPIUM RING: (Eastern): Peoria, Ill., Jan. 9, Davenport, Ia., 10, Cedar Rapids 11, Burlington 12, Keokuk 13, Des Moines 15-17, Oskaloosa 18, Marshalltown 19, Clinton 20, Galesburg, Ill., 22, Lincoln 23, Hannibal 24, Bloomington 25, La Fayette, Ind., 26, Logansport 27.
THE KING OF THE OPIUM RING: (Western): Peoria, Ill., Jan. 9, Cedar Rapids 10, 11.
THE LITTLE MINISTER: (No. 2: Charles Frohman, mgr.): Richmond, Va., Jan. 12, Charlotteville 18.
THE LIMITED MAIL: (Elmer E. Vance, mgr.): Richmond, Va., Jan. 12, Charlotteville 18.
THE MANOEUVRES OF JANE: New York city Nov. 27-indefinite.
THE MISSOURI GIRL: (Fred Raymond, mgr.): Sheffield, Pa., Jan. 8-13, Frankfort, Ky., 15, New Castle 12, Rochester 15, Butler 17, Tarentum 18, Monongahela 19, Brownsville 20, Uniontown 22, Conneville 23, Greensburg 24, Jeannette 25, Johnstown 26-27.
THE NEW YORK BREWER: Milwaukee, Wis., Jan. 8-10.
THE NIGHT BEFORE CHRISTMAS: (Frank Burt, mgr.): Detroit, Mich., Jan. 8-13, Grand Rapids 15-17, Toledo, O., 18-20, Cleveland 22-27.
THE NINETEEN: (Walter Walker, mgr.): Portage City, Wis., Jan. 9, Madison 10, Freeport, Ill., 11, Janesville, Wis., 12, Belvidere, Ill., 13, Kenosha, Wis., 14.
THE OLD HOMESTEAD: (Frank Thompson and W. L. Kilpatrick, mgrs.): Richmond, Va., Jan. 9, Nashville, Tenn., 11, Memphis 12, 13, New Orleans, La., 15-20, Galveston, Tex., 22, Houston 23, Austin 24, Waco 25, Ft. Worth 26, Dallas 27.
THE PAY TRAIN: Kokomo, Ind., Jan. 10.
THE QUEEN OF CHINATOWN: Cleveland, O., Jan. 8-13, Chicago, Ill., 15-20.
THE REAL WIDOW BROWN: (Eastern): A. Q. Scammon, mgr.: Asbury Park, N. J., Jan. 9, Red Bank 10, Atlantic City 11, Frankfort, Pa., 13, Reading 15-17, Lebanon 18, Pottsville 19, Mt. Carmel 20, Ashland 22, Johnstown 23, Windsor 24, Altoona 25, Bellefonte 26, Philadelphia 27.
THE REAL WIDOW BROWN: (Western): A. Q. Scammon, mgr.: Prescott, Ariz., Jan. 9, Arkadelphia 10, Hot Springs 11, Little Rock 12, Ft. Smith 13, Fayetteville 15, Eureka Springs 16, Springfield, Mo., 17, Aurora 18, Carthage 19, Pittsburg, Kan., 20, Paola 21, Ottawa 23, Lawrence 26, Topeka 27.
THE SIDEWALKS OF NEW YORK: Philadelphia, Pa., Jan. 8-13.
THE SIGN OF THE CROSS: Baltimore, Md., Jan. 8, 13, Washington, D. C., 15-20, Norfolk, Va., 22, 23, Richmond 24, 25, Atlanta, Ga., 26, 27.
THE SLEEPING CITY: (A. Q. Scammon, mgr.): Paterson, N. J., Jan. 8-10, Reading, Pa., 18-20.
THE SORROWS OF SATAN: (Arthur C. Alston, mgr.): Wilkes-Barre, Pa., Jan. 9, Scranton 10, Elmira, N. Y., 11, Geneva 12, Auburn 13, Syracuse 15-17, Rochester 18-20, Toronto, Can., 22-27.
THE SPAN OF LIFE: Hartford, Conn., Jan. 8-10, Bridgeport 11-13, Port Chester, N. Y., 15, Yonkers 16, Tarrytown 17, Fishkill 18, Catskill 19, Hudson 20, Albany 22, Troy 25-27.
THE SUNSHINE OF PARADISE ALLEY: (Louis Miller, mgr.): New York city Jan. 8-13, Willimantic, Conn., 15, Amherst, Mass., 16, Adams 17, Greenwich 18, Ballston 19, Saratoga 20, Mechanicville 22, Gloversville 23, Johnstown 24, Schenectady 25, Amsterdam 26, Ilion 27.
THE SURPRISES OF LOVE: New York city Jan. 22-indefinite.
THE THREE MUSKETEERS: (Harry Glazer): Ogdenburg, N. Y., Jan. 9, Utica 10, Cortland 11, Youngstown, O., 12, Dayton 13.
THE VICTORIAN: Wilmington, Del., Jan. 11.
THE VICTORIAN CROSS: (Jessie Wallack-Dixon): New York city Jan. 8-13, Lebanon, Pa., 15, Harrisburg 16, Renovo 17, Williamsport 18.
THE WHITE HEATHER: (Rose Coghlan): Charles Frohman, mgr.: Detroit, Mich., Jan. 8-13, Toledo, O., 14-16.
THE WHITE SLAVE: (Campbell-Caldwell, mgrs.): New Orleans, La., Jan. 8-13, Mobile, Ala., 15, Montgomery 16, Columbia, Ga., 17, Athens 18, Spartanburg, S. C., 19, Charlotte, N. C., 20, Philadelphia, Pa., 22-27.
THE WORLD AGAINST HER: (Agnes Wallace Villal): K. Liverpool, O., Jan. 11, Wellsville 12, Minerva 13, Ravenna 15, Kent 16, Canton 17, Steubenville 18, Uhrichsville 19, Coshocton 20.
THROUGH THE BREAKERS: Cincinnati, O., Jan. 8-13, St. Louis, Mo., 15-20.
TOLL GATE INN: Hartford, Conn., Jan. 9, Oswego, N. Y., 12.
TOWN TOPICS: (A. Q. Scammon, mgr.): Wilmington, N. C., Jan. 10, Sumter, S. C., 11, Chester 12, Charlotte, N. C., 15, Greensboro 16, Roanoke, Va., 17, Staunton 18, Alexandria 19, Norristown, Pa., 20, New York city 22-27.

TRIPLE-HEART: (A. E. McCollum, mgr.): Titusville, Pa., Jan. 9, North East 10, Ashland, O., 11, Conneaut 12, Sharon, Pa., 13.
TRUE IRISH LOVE: Middletown, Conn., Jan. 8-10, Waterbury 11-13, Willimantic 15, Torrington 16, Putnam 17, Webster, Mass., 18, Leominster 19, Chelsea 20, Lowell 22-24, Manchester, N. H., 25-27.
TWO LITTLE VAGRANTS: (Edward C. White, mgr.): Logansport, Ind., Jan. 9, Terre Haute 10, Danville, Ill., 17, Champaign 18, Kankakee 19, Joliet 20, Milwaukee, Wis., 26-Feb. 2.
TWO MARRIED MEN: (Charles E. Schilling, mgr.): Wabash, Ind., Jan. 9, Warsaw 10, Elkhart 11, Niles, Mich., 12, Michigan City, Ind., 13, Hammond 14, Plymouth 15, Laporte 16, Cold Water, Mich., 17, Colon 18, Kalamazoo 19, Allegan 20, Battle Creek 22, Lansing 23, Ann Arbor 24, Monroe 25, Napoleon, O., 26, Findlay 27.
UNCLE JOSH SPRUCEBY: (Southern): Richmond, Ky., Jan. 10.
UNCLE SETH HASKINS: Wichita, Kan., Jan. 9.
UNCLE TOM'S CABIN: (Bailey): Valparaiso, Ind., Jan. 9, Knox 10, N. Judson 11, Francesville 12.
UNCLE TOM'S CABIN: (Burke's): Broken Bow, Neb., Jan. 14.
UNCLE TOM'S CABIN: (Stetson): Western: William Kibbe, mgr.: Columbus, Ind., Jan. 9, Secamore 10, Franklin 11, Greenfield 12, Springfield, O., 13, London 15, Troy 16, Delaware 17, Ashland 18, Akron 19, Columbus 20, Lowell 22-24, Manchester, N. H., 25-27.
UNDER THE DOME: (Western): Lincoln J. Carter, prop.: Martin Golden, mgr.: Willimantic, Conn., Jan. 9, Putnam 10, Southbridge, Mass., 11, Webster 12, Woonsocket, R. I., 13, Pawtucket 15-17, Franklin, Mass., 18, Milford 19, Marlboro 20, Lowell 22-24, Manchester, N. H., 25-27.
UNDER THE DOME: (Western): Lincoln J. Carter, prop.: Frederic Kimball, mgr.: Houston, Tex., Jan. 9, Galveston 10, Orange 11, Beaumont 12, Baytown 13, Houston 14, New Iberia 15, Franklin 16, Thibodaux 17, Napoleon 18, Houma 19, Plaquemine 20, Donaldsonville 21, Natchitoches 22, Shreveport 23, Houma 25, Monroe 26.
VAN DYKE AND EASON: (H. Walter Van Dyke, mgr.): Wheeling, W. Va., Jan. 8-13.
VERONICA COMEDY: (Spartanburg, S. C., Jan. 8-13).
WAITE'S COMEDY: (James R. Waite, mgr.): Salem, Mass., Jan. 8-13, Manchester, N. H., 15-20, Portland, Me., 22-27.
WALSH, BLANCHE, AND MACDOWELL: MELBOURNE (Ben Stern, mgr.): Ft. Worth, Tex., Jan. 8, 9, Dallas 10, 11, Waco 12, Shreveport, La., 13, Hot Springs, Ark., 14, Little Rock 15, 17, Memphis, Tenn., 18-20, St. Louis, Mo., 22-27.
WALTER LESTER STOCK: Elmira, N. Y., Jan. 8-13, Sunbury, Pa., 15-20, Wilkes-Barre 22-27.
WARD AND FORBES: Brooklyn, N. Y., Jan. 8-20.
WARDE, FRIDRICK, AND CLARENCE M. BRUNE, mgrs.: Portland, Ore., Jan. 10-13, Victoria, B. C., 15, 16, Nanaimo 17, Vancouver 18, 19, New Westminster 20, Seattle, Wash., 22-24.
WAY DOWN: (William A. Brady, mgr.): New York city Nov. 13-indefinite.
WHAT HAPPENED TO JONES: (Joseph McKee, mgr.): Rome, Va., Jan. 9, Danville 10, Charlotte, N. C., 11, Charleston, S. C., 12, Savannah, Ga., 15, Augusta 16, Brunswick, Ga., 22, Albany 23, American 24, Macon 25, Columbus 26, Griffin 27.
WHAT HAPPENED TO JONES: (Northern): W. H. Wright, mgr.: Fredonia, N. Y., Jan. 9, Batavia 10, Lyons 11, Clyde 12, Weedsport 13, Seneca Falls 15, Waterloo 16, Penn Yan 17, Elmira 18, Danville 19, Fulton 20, Oneida 21, Canastota 22.
WHEELS WITHIN WHEELS: New York city Dec. 11-indefinite.
WHITESIDE, WALKER: Charles City, Ia., Jan. 9, Whiteside, Ill., 16, Ft. Scott, Kan., 23, Warrensburg, Mo., 24, Carrollton 25.
WHO IS WHO: (E. W. Stair, mgr.): Brenham, Tex., Jan. 13.
WHY SMITH LEFT HOME: (Eastern): Brooklyn, N. Y., Jan. 8-13.
WHY SMITH LEFT HOME: (Western): St. Paul, Minn., Jan. 8-13.
WHYAL, RUSS: (For Fair Virginia): Holyoke, Mass., 11-indefinite.
WICKED LONDON: (Sanford and Merry, mgrs.): Hoboken, N. J., Jan. 7-19, Flimra, N. Y., 11, Toledo, O., 12-13.
WILSON'S BIG SHOW: Selma, Ala., Jan. 9-13, Montgomery 15-20.
WILLIAMS' COMEDY: Mansfield, O., Jan. 8-10, Tiffin 11, Findlay 12, Ft. Wayne, Ind., 15-17.
WILLS BROS. COMEDY: Mansfield, O., Jan. 8-10, Bellefontaine 11, Findlay 12, 13, Ft. Wayne, Ind., 15-17.
WILSON, GEORGE W. (E. D. Davenport, mgr.): Portland, Me., Jan. 8-13, Lowell, Mass., 15-20.
WOLFE, HARRISON J. (Howe, Webster and Co., mgrs.): Marion, Ind., Jan. 9, Muncie 10, Frankfort 11, Crawfordsville 12, Terre Haute 13.
WOODWARD-WARREN: Columbus, Ga., Jan. 8-13.
VON YONSON: (Thall and Kennedy, props. and mgrs.): Junction City, Kan., Jan. 9, Wahoo, Neb., 12, Lincoln 13.
YOUNG JAMES: Norfolk, Va., Jan. 19, 20, Richmond 22, 23, Lynchburg 24, Charlotte, N. C., 25, Charleston, S. C., 26, 27, Augusta, Ga., 28, 29.
ZAZA (Mrs. Carter): Boston, Mass., Jan. 9, St. Lake City 11, Leabville, Cal., 13, Denver 15-20, Pueblo 23, Colorado Springs 24, Wichita, Kan., 27.
CASTLE SQUARE OPERA: (Henry W. Savage, prop.): New York city Oct. 2-indefinite.
CASTLE SQUARE OPERA: (Henry W. Savage, prop.): Chicago, Ill., Sept. 25-indefinite.
CASTLE SQUARE OPERA: (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6-indefinite.
CHRIS AND THE WONDERFUL LAMP: New York city Jan. 1-indefinite.
DANIELS, FRANK: (Kirk La Shelle, mgr.): New York city, Dec. 4-Jan. 20, Philadelphia, Pa., 22-Feb. 3.
DE ANGELIS, JEFFERSON: (John P. Slocum, mgr.): New York city, Jan. 8-13, Troy, N. Y., 15, 16, Schenectady 17, Utica 18, Auburn 19, Ithaca 20, Pittsburg, Pa., 22-27.
DEVIL'S AUCTION: Marietta, O., Jan. 10.
GRAU, JULIUS: (Maurice Grau): New York city Dec. 18-March 13.

GRAU, JULIUS: (Opera): Fresno, Cal., Jan. 8-13.
HERMIE'S SISTER: (Opera): Griffin, Ga., Jan. 8, 9, Carrollton 10-12, Columbus 15, 16.
HOPPER, DE WOLF: (E. R. Reynolds, mgr.): London, Eng., Aug. 28-indefinite.
HIMPTY DUMPTY: (Dickson and Mustard): Milwaukee, Wis., Jan. 8-13, Racine 15.
IN GAY PARADE: New York city Nov. 6-indefinite.
JACK AND THE BEANSTALK: Vincennes, Ind., Jan. 8, Owensboro, Ky., 10, Evansville, Ind., 13, Paducah, Ky., 12, Cairo 13, Little Rock, Ark., 15, Hot Springs 16, Paris, Tex., 17, Ft. Worth 18, Dallas 19, Waco 20, San Antonio 21, 22, Austin 23.
LITTLE RED RIDING HOOD: (Rice): New York city Jan. 8-indefinite.
LOUISE BEEHANY OPERA: Clarksville, Tenn., Jan. 9, Jonesboro, Ark., 10, Newport 11, Little Rock 12, Arkadelphia 13.
NIELSEN, ALICE: (Frank J. Perley, mgr.): Philadelphia, Pa., Jan. 8-20, Baltimore, Md., 22-27.
OLYMPIA OPERA: (E. F. Scammon, mgr.): Jacksonville, Fla., Jan. 4-10.
PRINCESS CHIEF: London, Can., Jan. 11, Hamilton 12, 13.
ROBINSON COMIC OPERA: (Frank V. French, mgr.): Burlington, Vt., Jan. 8-13, St. Albans 15-20, Claremont, N. H., 22-27.
ROSE HILL ENGLISH FOLLY: New York city Jan. 8-13, Pittsburg, Pa., 15-20, Rochester, N. Y., 22-24, Binghamton 25-27.
SCHALCHI, MME.: Lincoln, Neb., Jan. 9, Omaha 10, Fremont 11.
THE REGAL PRINCE: (F. A. Wade, mgr.): Shelbyville, Ill., Jan. 9, Pana 10, Sullivan 11-13.
THE EVIL EYE: (Sidney R. Ellis, mgr.): Toledo, O., Jan. 8-10, Richmond, Ind., 11, Columbus, O., 12, 13, Pittsburg, Pa., 15-20, Wadsworth, N. Y., 22-27.
THE HIGHWAYMAN: Hudson, N. Y., Jan. 10, Saratoga 16.
THE MAN IN THE MOON, JR.: Springfield, Mass., Bridgeport 13, Brooklyn, N. Y., 15-27.
THE ROUNDERS: Buffalo, N. Y., Jan. 8-10, Rochester 11-13.
THE TELEPHONE GIRL: (F. G. Ross, mgr.): Albert Lea, Minn., Jan. 19, Waterloo, Ia., 11, Dubuque 13.
THREE LITTLE LAMBS: (Edwin Knowles, mgr.): New York city Dec. 25-Jan. 27.
WILBUR OPERA: Ithaca, N. Y., Jan. 8-13, Geneva 14.
WILBUR KIRWIN OPERA: Norfolk, Va., Jan. 8-13, Memphis, Tenn., 15, 16, Richmond, Va., 17-20, Raleigh, N. C., 22-27.
WILSON, FRANK: Detroit, Mich., Jan. 8-13, Cleveland, O., 15-20, Cincinnati 22-27.

VARIETY.

A SOCIAL MAID: Brooklyn, N. Y., Jan. 1-13.
AMERICAN BURLINGERS: Philadelphia, Pa., Jan. 8-13.
AMERICAN GAIETY GIRLS: Providence, R. I., Jan. 8-13.
AUSTRALIAN BURLINGERS: (F. S. Pierce, mgr.): Washington, D. C., Jan. 8-13, Philadelphia, Pa., 15-20.
BENEDICT VAUDEVILLE STARS: Cincinnati, O., Jan. 8-13.
BOY SENSATION: (J. J. Van): Jersey City, N. J., Jan. 8-13, New York city 15-20.
BLUE BEARD BURLINGERS: Indianapolis, Ind., Jan. 8-10.
BON TON BURLINGERS: New York city Jan. 8-13.
BOWERY BURLINGERS: Cincinnati, O., Jan. 8-13.
BUTTERFLY BURLINGERS: Boston, Mass., Jan. 8-13.
CITY CLUB: New York city Jan. 8-13.
CRACKER JACKS: Paterson, N. J., Jan. 8-13.
DANCY DECHES: Milwaukee, Wis., Jan. 8-13.
DEVERE, SAM: New York city Jan. 8-13.
DOWNY DRAMATIC AND SPECIALTY CO. (No. 3): Canby, N. D., Jan. 9, 10, 11.
EUROPEAN SENSATION: Rochester, N. Y., Jan. 8-13.
FADS AND FOLLIES: (W. L. Bissell): New York city Jan. 8-13.
GAY MASQUERADERS: (Gus Hill): Buffalo, N. Y., Jan. 8-13, Scranton, Pa., 15-17, Wilkes-Barre 18-20, New York city 22-27.
GRASS WIDOWS: Philadelphia, Pa., Jan. 8-13.
HART, JOE: Washington, D. C., Jan. 8-13.
HIGH ROLLERS: (J. H. Shoemaker, mgr.): New York city Jan. 8-13, Albany, N. Y., 15-17, Troy 18-20, New York city 22-27.
HOPKINS TRANS-OCEANICS: Washington, D. C., Jan. 8-13.
HYDE'S COMEDIANS: New York city Jan. 8-13, Newark, N. J., 15-20, Philadelphia, Pa., 22-27.
IMPERIAL BURLINGERS: Louisville, Ky., Jan. 8-13.
INDIAN MAIDENS: (Lillian Washburn; Frank Abbott, mgr.): Lowell, Mass., Jan. 8-10, Lawrence 11-13, Boston 15-20.
JOHN BROS.: Hartford, Conn., Jan. 11, 12.
JACK, SAM T.: BURLINGERS: Indianapolis, Ind., Jan. 11-13.
KNICKERBOCKER BURLINGERS: (Louis Robie, prop. and mgr.): Montreal, Can., Jan. 8-13.
KNOX AND MCNEIL ALL STAR CO.: Fargo, N. D., Jan. 10, 11, Louisville, Ky., 8, 9.
LITTLE EGYPT BURLINGERS: Detroit, Mich., Jan. 8-13.
LONDON BELLES: Pawtucket, R. I., Jan. 8-10.
LONDON GAIETY GIRLS: Rochester, N. Y., Jan. 8-13.
MAJESTIC BURLINGERS: Cleveland, O., Jan. 8-13, Columbus 15-17, Dayton 18-20, Cincinnati 22-27.
METRYE AND HEATH COMEDIANS: Toledo, O., Jan. 11-13.
MONTE CARLO GIRLS: Pittsburg, Pa., Jan. 8, 9, Homestead 10, Syracuse, N. Y., 15-20.
MOLIN, ROUGE: Providence, R. I., Jan. 8-13.
OTOMOBILS (dramas): Hannibal, Mo., Jan. 10.
PARANOID WIDOWS: (Weber's): Chicago, Ill., Jan. 8-20, Louisville, Ky., 22-27.
REVER, AL: Philadelphia, Pa., Jan. 8-13.
REILLY AND WOOD: Marion, Ind., Jan. 19.
RENTZ SARTLEY: (Abe Leavitt, mgr.): Newark, N. J., Jan. 8-13.
RENTZ SARTLEY: (Western): San Francisco, Cal., Jan. 8-13.
RICE AND BARTON GAIETY: Boston, Mass., Jan. 8-13, Rochester, N. Y., 15-17, Detroit, Mich., 18-20.
THE COUNTRYMAN: (Ernest Willis, mgr.): Carberry, Man., Jan. 9, Brandon 10, Virden 11, Moonwin 12, 13, Tuxedo Club: Auburn, N. Y., Jan. 9, Scranton, Pa., 11-13.
UTOPIANS: (Will H. Isham, mgr.): Pittsburg, Mass., Jan. 8, 9, Saratoga, N. Y., 10, Syracuse 11-14, Scranton, Pa., 15-17, Wilkes-Barre 18-20, Binghamton, N. Y., 22-24, Elmira 25-27.
VANITY FAIR: (Western): J. J. Collins, mgr.: Streator, Ill., Jan. 9, Alton 14, Clinton 16, Effingham 18, Paris 19.
VICTORIA BURLINGERS: Brooklyn, N. Y., Jan. 8-13, New York city 15-20, Buffalo 22-27.
WEIR AND FIELDS' STOCK: New York city Sept. 7-indefinite.
WILLIAMS AND WALKER: (S. L. Tuck, mgr.): Kansas City, Mo., Jan. 8-13, Omaha, Neb. 15-20.
WINE, WOMEN AND SONG: (M. M. Weiss, mgr.): Philadelphia, Pa., Jan. 8-13, New York city 15-20.

MINSTRELS.

BARLOW EROS: Tampa, Fla., Jan. 8, 9.
BELCH AND BOWERS: Winfield, Kan., Jan. 9, Arkansas City 10, Guthrie, Ok., 11, Oklahoma City 12, Ardmore, I. T., 13.

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CULIHANE, CHASE AND WESTON'S: Concord, N. H., Jan. 9, Manchester 10, 11, Haverhill, Mass., 12, 13, Lawrence 15, 16, Nashua, N. H., 17, 18, Marlboro, Mass., 19, 20, Leominster 22, Gardner 23, Middletown 10, Westfield 11, New Britain, Conn., 12, 13, Middletown 16, New Haven 17, Holyoke, Mass., 19, 20, Norwich, Conn., 22, Willimantic, Ga., 23, Mystic 25, Westbury, R. I., 26, Riverport 27.
FIELD'S, AL. G. MINSTRELS: (Dan Quinlan, mgr.): Altoona, Pa., Jan. 9, Harrisburg 10, Williamsport, Pa., 12.
HERRY, H.: Orange, N. J., Jan. 10, Morristown 11, Washington 12, Hoboken 18-20, Paterson 21-23.
NASHVILLE STUDENTS: (Theatrical): Modford, Ore., Jan. 9, Ashland 10, Red Bluff, Cal., 11, Marysville 12, 13, Auburn 15, Colfax 16, Nevada City 17, 18, Lincoln 19.
NASHVILLE STUDENTS: (Russo and Holland): Florence, S. C., Jan. 9, Sumter 10, Camden 11, Yorkville 12, Columbia 13, Spartanburg 15, Laurens 16, Newberry 17, Orangeburg 18, Savannah, Ga., 19, Milledgeville 20, Griffin 22, Newnan 23, Lagrange 24, West Point, Miss., 25, Montgomery, Ala., 26, Greenville 27.
WILSON'S: Emporia, Kan., Jan. 20.
OTIS BOWERS AND AL. BUSHY'S: (Al J. Bushy, mgr.): Mt. Sterling, Ky., Jan. 9.
PRIMROSE AND DOCKSTADTER'S: (James H. Decker, mgr.): Chattanooga, Tenn., Jan. 9, Nashville 10, Hickory, N. C., 11, Raleigh 12, Durham 13, Greenville 14, Charlotte 15, Winston 16, Raleigh 17, Durham 18, Fayetteville 19, Raleigh 20, Durham 21, Raleigh 22, Durham 23, Durham 24, Durham 25, Durham 26, Durham 27.
SCOTT'S, OLIVER: (Will A. Junker, mgr.): Brenham, Tex., Jan. 9, Nansota 10, Bryan 11, Palestine 12, Tyler 13, Jefferson 15, Marshall 16, Shreveport 17, Texarkana 18, Hot Springs, Ark., 19, Little Rock 20, Cooperstown 11, Colchester 12, Carroll 13, Kingston 15, Poughkeepsie 16, Crofting 17, Chatham 18, Philmont 19, Lee, Mass., 20, Pittsfield 22.
VOGEL AND DEMING'S: (John W. Vogel, mgr.): Worcester, Mass., Jan. 8, 9, Marlboro 10, Attleboro 11, Milford 12, Brockton 13.
WASHBURN'S: (H. Washburn, mgr.): Jan. 9, Parkersburg, W. Va., 10, Washington, Pa., 11, Charlestown, N. Y., 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27.
WEST'S, WILLIAM H. (D. S. Vernon, mgr.): Brooklyn, N. Y., Jan. 8-20, Easton, Pa., 22, Reading 23, N. Y., 13, Lockport 15, Oswego 16, Utica 17, Syracuse 18-20, Richmond 24, Charleston, S. C., 25, 26.

MISCELLANEOUS.

BOSTON LADIES' SYMPHONY ORCHESTRA: (Frank V. French, mgr.): Akron, O., Jan. 9, Alliance 10, Xenia 12, Cambridge 15, Marietta 16, Parkersburg, W. Va., 17, Marysville, Ky., 18.
CALLAHAN'S SYMPHONY ORCHESTRA: (T. P. J. Power, mgr.): Biddford, Me., Jan. 9, Lewiston 10, Shreveport, La., 11, Elkhart 12, St. John's 13, Montreal 14, Ottawa 15-17, Smith's Falls 18, Brockville 19, Ogdensburg, N. Y., 20.
CANADIAN JUBILEE SINGERS: Dunkirk, O., Jan. 9, Fort Snodgrass 10, Crofting 11, M. L. 12.
COYLE'S MUSIC: Baton Rouge, La., Jan. 8-13.
DOWNIE'S, ANDREW: Canby, N. D., Jan. 9, 10.
EDNA AND WOOD: En route through Chili, S. A.
EVANGELINE ALSTIN LADIES' ORCHESTRA: (A. D. Cameron, mgr.): Hartford, Conn., Jan. 8-13, Waterbury 15-20, Bridgeport 22-27.
HEERMANN: Lockhaven, Pa., Jan. 9, Elmira, N. Y., 10, Hornellsville 11, Bradford, Pa., 12, Jamestown, N. Y., 13, Lockport 15, Oswego 16, Utica 17, Syracuse 18-20.
HILLIERS' WONDERS: (Clark Hillier, mgr.): Thompson, Ga., Jan. 9, 10, Yatesville 11, 12, Cluloden 13-15, Williamson 16, 17, Greenville 18, 19, Chipley 20-22, Hamilton 23, 24.
JEFFERIS SHARKEY CONTEST: (Biograph: Martin Julian): Chicago, Ill., Jan. 8-13, Milwaukee, Wis., 15-20.
KILLAR: Mansfield, O., Jan. 11, Tiffin 12, Fostoria 13, Joliet, Ill., 15, Aurora 16, Janesville, Wis., 17, Oshkosh 18, Kenosha 19, Racine 20, Milwaukee 22-27.
KOSORAH: (Max and William Bend, mgrs.): En route through Japan and China.
MARO (Magician): Red Oak, Ia., Jan. 9, Tarkio, Mo., 10, Lawrence, Kan., 11, Butler, Mo., 12, Carrollton 13, Salina, Kan., 15, Caldwell 16, El Reno, Ok. T., 17, Guthrie 18.
OXFORD MUSICAL CLUB: Geneva, O., Jan. 9, Willoughby 10.
PADERFWSKI, IGNACE: Hartford, Conn., Jan. 9, New Haven 11, Philadelphia, Pa., 13, Baltimore, Md., 15, Pittsburg, Pa., 16, Troy, N. Y., 18, New York city 20, Syracuse 22, Buffalo 24, Cleveland, O., 25, Columbus 26, Toledo 27.
PERKINS, ELLI: Hancock, N. Y., Jan. 9, Asheville, O., 11, Lebanon 12, Clinton 13, 15, M. L. 16.
SEVENGALA: (Walter C. Noel, mgr.): Trenton, Pa., Jan. 8-13, Irwin 15-20, Washington 27.
TRIPLE ALLIANCE: (A. M. Leach, mgr.): Scotland, Mich., Jan. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27.
WALSH, HENRY: (Connors and Leavitt, mgrs.): N. H., Jan. 8-13, Westbury 15-20.

WATERBURY, CONN. JAN. 13, 1900.
Don't Sully a perfect name of a Fairish Priest
excellent. Cost and comfort.

THE FOREIGN STAGE.

LONDON.

Fate of Zangwill's Play—Christmas Pantomimes—Notes.

(Special Correspondence of The Mirror.)

LONDON, Dec. 23.

Theatrical history seems, just like other history, to repeat itself. A proof of this is found in the fact that, like *The Ghetto*, an adapted by your Mr. Fernald, our latest Jewish play, *Children of the Ghetto*, to wit, by my old friend and sometime fellow-worker, Israel Zangwill, only achieved a run of one consecutive week.

On the evening of the day upon which I last mailed you (last Saturday as ever was—to be strictly truthful) your Al Canby and our Charles J. Abud had decided, according to instructions from your Liebler and Company, to withdraw Zangwill's play at once. The "relache" bills therefore went up outside that old-time and much-honored playhouse, the Adelphi, announcing the prompt withdrawal of *Children of the Ghetto*.

Of course, the Lieblers, being apparently like most of the managers you either have represented here or export to us (and certainly unlike some managers on this side), swiftly made arrangements to play all due to all concerned with the wonderfully clever American company which came over to present this Israelite play. I have already told you that, in my opinion, *Children of the Ghetto* has not had from certain representatives of our local press that careful consideration which a work of such ability, whatever be its defects, is entitled to expect. I do not say that these critics were unjust; but I do say that they did not seem to understand the drift of the play.

However, it cannot be helped now. *Children of the Ghetto* is over and done with, as far as London is concerned any way. To me, this play's brief career was marked by at least one pleasant association—it enabled me to renew personal hobnobbing with sundry delightful citizens of yours, including those excellent actors and real good fellows, Wilton Lackaye and dear old George Clarke. A good many of us regretted that these, and indeed that all of so fine a company of players could not wait to play something else, as they were under orders to re-embark forthwith because of what Zangwill quaintly described as a case of "small profits and quick returns." By an arrangement between the Lieblers and Herbert Sleath, the short remainder of the latter's tenancy of the Adelphi is to be taken up by Charles Warner, who starts a revival of *Drink* there next Tuesday, with himself in the really great impersonation of Cousin. Your Robert Taber commences his tenancy of this theatre on or about March 10 with a repertoire including *D'Arcy of the Guards*, written by your Evan Shipman, and a seventeenth century Scotch play, written around Claverhouse, by our Laurence Irving.

If any more of several said to be forthcoming Jewish plays are to forthcome just now, it might be politic to play them on alternate evenings, as was done all this week at the Standard Theatre, Shoreditch, where a series of dramas was given in Yiddish, including a much appreciated *Capitaine Dreyfus* drama. Those that have not yet seen any of the many Yiddish tragedies, dramas, operas, burlesques in and around the East End of London have missed a strange and deeply interesting experience.

Another new play which does not seem destined to break records in run-achieving is *The Black Tulip*, which, on or about Twelfth Night, will be withdrawn from the Haymarket to make way for a series of old comedy revivals, pending Harrison and Maude's production of James M. Barrie's new play. These old comedy revivals will start with Goldsmith's ever-delightful *She Stoops to Conquer*, and will show *The School for Scandal*, *The Rivals*, and so on. I am inclined to think that it might be well for the said Harrison and Maude to try a revival of the seldom seen but still human play, *The Road to Ruin*. There are good parts enough in this to afford varied scope for every one of the Haymarket's fine company. You will be glad to learn that your clever comedian, Paul Arthur, will play in these revivals.

The very next non-pantomimic fixture in the West End theatres will be the welcome return of Martin Harvey and his strong company to the Prince of Wales' next Thursday to revive *The Only Way*. Soon after this drama attains its anniversary (which is on February 14, to be exact), Martin Harvey will produce Herman Merivale's Spanish drama, *Don Juan Tenorio*, concerning which all threatened litigation is happily now averted.

Forbes Robertson and Mrs. Patrick Campbell, ousted as it were from the Prince of Wales' to make room for Harvey's return, have decided to reopen the Royalty and to resume the run of *The Canary and a Sacrament of Judas* there on Jan. 9. This time, however, these two fine players are not in partnership. Mrs. "Pat" is the responsible manager, and Forbes Robertson comes along simply as leading man, pro tem.

Beebohm Tree, who will produce his said-to-be gorgeous version of *A Midsummer Night's Dream* at Her Majesty's on or about Jan. 9, is always being credited with having secured all sorts and sizes of new plays. One of the latest said to be coveted by him is one based on the story of Rienzi, as related by Lord Lytton the elder. In referring to this latest rumored play for Tree, certain otherwise well-informed critics seem to regard it as the first Rienzi play that ever was. And yet, forsooth, no less an author than Mary Russell Mitford wrote a Rienzi play for no less an actor than William Charles Macready.

That charming fairy play, *Alice in Wonderland*, will during Christmas week be played every afternoon at the Brixton Theatre, where *The Gelsia* is running the evening bill. From next week, however, *Alice in Wonderland* will be played both afternoon and evening until Jan. 29, when Manager E. G. Saunders, the theatre's new lessee, will bring there the Dick Whittington pantomime, which he produces *Boxing Day* at his Rotherhithe theatre, which is named after the late William Terriss.

Despite the fact that the Brixton Theatre (as aforesaid), the Metropolitan, Camberwell, and the New Royal Duchess Theatre, Raham, are pantomimeless, there are still plenty of pantomimes around the suburbs. Many of these are to be produced to-night. These comprise *Babes in the Wood* at the Coronet, Notting Hill; *Cinderella* at the Grand, Fulham; *Jack of Hearts* at the West London; *Cinderella* at the Crown, Peckham; *Dick Whittington* at the Elephant and Castle; *Sinbad* at the Lyric, Hammersmith; and *Dick Whittington* at the brand-new theatre at Ealing, which opens to-night for the first time.

The Lyceum fairy play, *The Snow Man*, was run through on Thursday; the Crystal Palace's Christmas review, *Cyril's Christmas Dream*, was semi-publicly tried yesterday; and on Boxing Day there are to be produced many pantomimes, including *Puss in Boots*, at the Garrick, and *Jack and the Beanstalk* at Drury Lane. The New London Hippodrome, which the big Moss Stoll and Thornton Syndicate had arranged to open on Boxing Day, apparently will not be ready until New Year's Day.

For the curious in such matters it may be here pointed out that among London pantomimes which will greet the year 1906 are seven on the subject of Dick Whittington, four on *Cinderella*, three on *Sinbad*, four on *Babes in the Wood*, two on *Puss in Boots*, and one each on *The Forty Thieves*, *Robinson Crusoe*, *Goody Two Shoes*, and *Jack and the Beanstalk*. It is seldom that *De-foe's* hero is so scantily treated in this connection.

Jerome Klapka Jerome's comedy, *Miss Hobbs*, imported from your still growing city, was duly produced at the Duke of York's on Monday. We found it a neat and wholesome piece of work, possessing much quaintness of a quaint type, plus a dash of very neat and affecting pathos. As the play was only recently sampled by New Yorkists it is, of course, only necessary for me to add that it was enthusiastically received and that the principal histrionic scores were Herbert Waring and Evelyn Millard.

I regret, and many do ditto, that your merry

mixture, *The Belle of New York*, which many of us have seen many times, finishes its long run at the Shaftesbury next Saturday. There has been a kind of gentle reaction going on between our Manager George Musgrove, of the one part, and your Messrs. Morton and Kerker, of the other part. Therefore, instead of putting up M. and K.'s new musical comedy, which was intended to follow *The Belle*, George will, he says, try one of the several new comic operas he has in his coffers. Charles Frohman has just decided to replace *My Daughter-in-Law* at the Criterion with *The Masked Ball* on or about Jan. 4.

I regret to report that since my last week's news there have died Arthur Alexander, an immensely droll burlesque actor and comic singer; Nellie Lingard, a bright serio and wife of George Beauchamp, the comic singer; Hubert O'Grady, an industrious actor, playwright and manager, and W. T. Purkins, a well-known licensed victualler and music hall proprietor, long proprietor of the Royal Music Hall in Holborn, but of late years proprietor of the Prince's Theatre and Hotel Kew.

Two dramas familiar to old-time playgoers, *The Octoroon* and *The Ticket of Leave Man*, have been trotted out in music hall sketch form this week. It was droll to note how in *The Ticket of Leave Man*, the hero, Bob Brierly, started the boiled-down version where the third act commences, giving us in about six lines the whole business of the two missing acts. This playlet got along without Mrs. Willoughby, Sam, Emily St. Evremont, or Green Jones. It proved very effective, however, so much so that when poor Bob and his wife were seen about the streets in a workless and starving condition, some kind-hearted galleryites, evidently very poor themselves, threw some halfpence at the twain.

You will be interested to learn that, as the custom now is, a large number of the pantomime "principal boys" and ditto girls and still larger number of variety artists in our Christmas bills are of American birth. I propose to see most of these clever folk next week and to report their progress to you anon. GAWAIN.

UNIMPORTANT, YET AMUSING.

As every one knows, the "Dates Ahead" columns of *THE MIRROR* form a directory of the whereabouts of practically every theatrical company on the road. Like all other "record" features in *THE MIRROR*, this department never has been paralleled in any other dramatic newspaper.

A certain journal that assumes to be "dramatic," but which appears to be printed for private circulation among a certain theatrical clique, also publishes dates ahead under another title. An observer one day noted a strange similarity of the alleged "journal's" dates for one week to those in *THE MIRROR* of the week before. Examination week after week revealed the fact that the *Mirror's* "Dates Ahead" were regularly republished a week later by the so-called "dramatic journal" referred to.

Having made this discovery the "Dates Ahead" editor of *THE MIRROR* inserted among *THE MIRROR's* dates, in the issue of Dec. 9, the route of a mythical company, with an imaginary manager, playing towns not on the map. It read thus:

PALMER-KING (W. S. Reilly, mgr.): Hammond-Kan., Dec. 1-9, Addison 11-16, Centralia, Ark., 18-23.

The following week there appeared in the dates of the alleged "dramatic journal" referred to, this:

PALMER-KING (W. S. Reilly, mgr.): Addison, Kan., Dec. 11-16, Centralia, Ark., 18-23.

This established the theft beyond question, but the "Dates Ahead" editor of *THE MIRROR* decided to clinch the matter. Therefore he devised a fabulous route that should state its true nature with but slight disguise. In the name of the company, No more emphatic branding could be given than "Fake Route," since this was exactly what the route was. By transposing these two words, spelling "Route" phonetically "Root," and shifting the letters F A K E to K E A F, the name "Root-Keaf" was formed. This seemed too improbable an appellation for even a 10-20-30 repertoire company, but the risk was worth taking. For the name of the manager, the sentence "We steal" was altered into "W. E. Steele." As in the other instance, the company was routed at several towns that don't exist. In its completed form, therefore, the "route" read thus:

ROOT-KEAF (W. E. Steele, mgr.): Cambridge, Va., Dec. 18-23, Gloucester, N. C., 25-30, Wellsville, Jan. 1-6.

So palpable a myth was this that it was thought scarcely possible that any one could be deceived by it. Nevertheless, the "Root-Keaf" company was launched and appeared among the "Dates Ahead" in *THE MIRROR* of Dec. 23. In its issue following this, the alleged "dramatic journal" referred to contained no routes at all, as the alleged "dramatic journal" took a week of holidays. But on the succeeding week the alleged "dramatic journal" reappeared in its regular, or rather its irregular, form, and its "dates" were again true copies of those in the previous week's *Mirror*, and among them was this:

ROOT-KEAF (W. E. Steele, mgr.): Wellsville, N. C., 1-6.

Comment is not necessary.

THE TWELFTH NIGHT CELEBRATION.

The annual celebration of the Twelfth Night Club was held last Saturday night in the rooms of the club over the Berkeley Lyceum and in the diminutive theatre itself. At 10 o'clock the guests began to arrive and for an hour were entertained in the reception rooms with instrumental and vocal music. From 11 to 12 supper performance began. First came a *Kinder sin-fonie*, by R. Romberg, performed under the direction of Giulia Voldi. This very amusing musical diversion engaged the services of Daisy Humphreys, Clara Hunter, Ella Starr, Lelia Owen Ellis, Mrs. Edwin Arden, Minnie Wheeler, Ada Dwyer Russell, Lillian Thurgate Backus, Ina Hammer Hardis, Frances Nathan, Emma Sheridan Fry, Maudie Crisgen, Geneva Ingersoll Nash, and Sally Williams Riegel.

Next the play of the occasion, written especially for the club by Grant Stewart, was presented. It was a whimsical satire upon modern theatrical affairs, and bore the lofty title, *An Appeal to the Muse*. It sparkled with bright lines and was full of laughable local hits. The cast was as follows:

Melpomene Adelaide Fitz Allan
Little Bo-Peep Bijou Fernandez
Augustine Lelia Owen Ellis
The Goddess of Liberty Lotta Luthicum
Cassandra Kate Osterle Stewart
Lord Ulin's Daughter Minnie Dupree
The Queen of Spades May Robson Brown

All of the players distinguished themselves and were rewarded by plentiful applause. The author was compelled to bow his acknowledgments several times after the curtain fell. At the last the members and guests assembled again in the club rooms to drink from the loving cup which is used only on Twelfth Night. Mrs. Sally Williams Riegel read a greeting to the visitors written by Mrs. Augusta Raymond Kidder. According to custom a seed-cake was then divided among all present, and the celebration was at an end.

Representatives of all of the principal companies now playing in the city were in attendance, and among the guests were many distinguished dramatists, novelists and artists. The affair was one of the most successful in the history of the Twelfth Night Club.

DECISION IN SIS HOPKINS CASE.

Rose Melville, claiming to be the author of the skit copyrighted under the title of *What Happened* known under the name of Sis Hopkins, instituted criminal proceedings against Dunne and Ryley, managers of Mathews and Bulger, under the amendments to the Federal Copyright Law, making it a misdemeanor to produce a copyrighted dramatic play without the consent of the owner of the copyright. The allegation was that in their play, *By the Sad Sea Waves*, they



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Introduced the character of Sis Hopkins and some of the matter from the skit. The defense was that whatever was so introduced was with the consent and knowledge of Rose Melville, who, for a number of weeks, played that part in *By the Sad Sea Waves*. It was further proven by the defendants that, when Miss Melville was engaged by Dunne and Ryley, the part of Sis Hopkins was specially written for her, and whatever matter appeared that is identical with the matter in the skit was introduced with her consent, and that, until she left the company and appeared in a rival house, she made no complaint. The hearings took place before United States Commissioner Shields and occupied several months. After holding the matter under advisement for some time, he dismissed the complaint, mainly on the ground that the acts complained of by Miss Melville were performed with her consent. The United States District Attorney and Howe and Hummel represented the complainant and A. J. Dittenhoefer and I. M. Dittenhoefer represented Dunne and Ryley.

GIFTS TO MRS. GILBERT.

Mrs. G. H. Gilbert, who last Autumn celebrated her eightieth birthday, and upon that occasion received from her masculine friends a silver tea service, was the recipient last Friday of many gifts from her feminine admirers. The opportunity for the presentations was arranged by Dr. and Mrs. F. H. Bosworth, who invited Mrs. Gilbert to dine with them. She, not in the least suspecting the plan that had been laid, was astonished and delighted as the other guests arrived, each bearing a gift fashioned by the giver's own hands.

Every one present was either a writer, a painter, or a worker in one or another of the arts. From Elizabeth Wetmore, Ruth McEnery Stuart, Kate Douglas Wiggin, Helen Davies Brown, Maude Viola Goodwin, Mrs. Elizabeth Carter, Mary Mappin Dodge, Lillie Hamilton French, Mrs. Edwin Blashfield, Mrs. Elizabeth Keuth, Rosina Emma Sherwood, Dora Wheeler Kistler, Rhoda Holmes Michels, and Elizabeth Richard the guest of honor received autographed volumes of their verse and prose, and original water colors and pictures in black and white.

In addition to the artists and authors mentioned there were present Mr. and Mrs. John Drew, Annie Russell, Mrs. Charles Melville Dewey, Mr. and Mrs. St. Clair McKelway, Mrs. James M. Townsend, Jr., Mrs. Henry F. Dimock, Mrs. Ernest Seton-Thompson, Mrs. Abbey Sage Richardson, Mrs. Nicholas Murray Butler, Mr. and Mrs. Charles D. Wetmore, Mrs. Clarence Postley, Mrs. A. T. Van Nest, Mrs. E. Cornelius Benedict, Mr. and Mrs. Charles D. Foote, Mrs. Charles Homer, Mrs. William A. Homer, Evert Jansen Wendell, and Douglas Taylor.

ROLAND REED'S CONDITION CRITICAL.

Roland Reed underwent a second surgical operation last week at St. Luke's Hospital, and owing to his vigorous physique, rallied splendidly after it. He is, however, in a very critical condition and his chances for recovery are not great.

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TO PREVENT PIRACIES.

On Saturday evening, at the rooms of the American Dramatists Club, the officers of that organization and the officers of the Actors' Society of America held a conference and discussion in regard to the best means to employ to prevent the piracy of plays and operas by traveling repertoire companies. Those present were Bronson Howard, Joseph I. C. Clarke, Howard P. Taylor, Charles Barnard, Charles Klein, Harrison Grey Elsie, and Richard Purdy, of the Dramatists Club, and George B. Mackay, F. F. Mackay, Verner C. Jarges, and Frank Oakes Rose, of the Actors' Society. George H. Trader, manager of the play department of the Actors' Society, was unable to attend owing to absence from the city.

Bronson Howard, president of the club, relinquished the chair to F. F. Mackay, who conducted the discussion that followed. It was found that the main objects of the two organizations were closely related, and it was decided that joint operations in the common cause against the pirates should be immediately begun.

The attitude of the Actors' Society in the matter was shown by the citing of a recent case in which a member, traveling with a repertoire company, refused to play in a pirated drama, and the society paid his fare back to New York.

By unanimous vote it was decided to immediately make efforts to have similar laws to that now in force in New York State, in regard to piracy, passed in all other States of the Union. The plan will be put forward vigorously by both organizations. Other plans for the extermination of the evil were suggested and will be acted upon, though they must necessarily be withheld at present lest their effectiveness be destroyed.

DATES AHEAD.

(Received too late for Classification.)

GILMORE, PAUL. (The Dawn of Freedom): Pueblo, Col., Jan. 10, Laramie, Wyo., 11, Cheyenne 12, Cripple Creek, Col., 13, Colorado Springs 15, 16, Grand Island 19, St. Joseph, Mo., 20, Topeka, Kan., 22, Wichita 23.

GORTON'S MINSTRELS: Franklin, La., Jan. 10, Morgan City 11, Houma 12, Napoleonville 13, Thibodaux 14, Biloxi, Miss., 16, Scranton 17, Pensacola, Fla., 18, Bainbridge, Ga., 20.

HAFNER, PROF. (Gymnast): Elmira, N. Y., Jan. 15-20, Apalachin 22-27.

OLD ST STEPHENS (Wallace, Gilmore and Co., mngs.): Saugerties, N. Y., Jan. 9, Kingston 10, Troy 11-13, Albany 15-17, Amsterdam 18, Little Falls 19, Binghamton 20.

ROBERTSON'S HINDOO ILLUSIONS: Vincennes, Ind., Jan. 15-27.

THE CHILDREN OF THE GHETTO (Liebler and Co., mngs.): N. Y., Jan. 11.

VALE TOWN'S CABIN (Al W. Martin, sole owner and manager): Winchester, Ind., Jan. 15, Union City 16, Greenville, 17, Piqua 18, Troy 19, Springfield 20, Dayton 22, Cincinnati 23, Marion 24, Mansfield 25, Mt. Vernon 26, Newark 27.

VANITY FAIR (Hudson): New York City Jan. 8-13, Wolford Sheridan, London, N. Y., Jan. 8-13.

N. Y. Jan. 8, 1906.

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[ESTABLISHED JAN. 4, 1879.]

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NEW YORK - - - - JANUARY 13, 1900.

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A PLAYWRITERS' SYNDICATE.

It is reported that a playwrights' syndicate has been formed in London, with a capital of several thousand pounds for the purpose of encouraging the production and providing the capital for exploiting new plays by British authors.

This may be a plan well founded by which ambitious authors toward whom active managers turn a deaf ear and a cold hand may risk their individual and collective moneys on the children of their dramatic invention that otherwise would become foundlings; or it may be a scheme projected by some able player upon human nature for his own enrichment. Time no doubt will disclose the bona fides of the matter.

The possibilities of great profits from chicanery practiced by one that might plan to play upon the vanity of the average person in such a matter are enormous; for if we should divide adult people into two parts, judicious inquiry would probably disclose the fact that the half of the population that does not think it could "act" under proper conditions would be willing to prove that it could write plays. In one way or another, the civilized portion of the human race is enamored of the theatre.

There is, however, another side to this matter. Although the very words are full of persons who try as best they can to write plays—either secretly or with the encouragement of their friends who have the same ambition—and although a vast majority of the efforts at playwriting are ludicrously useless, it is undoubtedly a fact that now and then even the amateur dramatist does good work. Among some of the most successful of plays are found dramas written by persons absolutely unknown to the theatre before the production of those plays. Some of these plays have undergone that process called "turning down" at the hands of managers thought to be good judges of plays—managers who in the exercise of their judgment have lost prestige, money and standing by picking out and projecting other plays that were really good for nothing.

The way of the unknown dramatist was never so hard as it is to-day, however, because for the most part managers, both in this country and abroad, run risks on all the work of dramatists who have already won success rather than try the work of the so-called "unknown" playwright. This is more true of foreign dramatists of established reputation than it is of American dramatists who have won success, because the foreign dramatist has two or three markets whereas the American dramatist except in a very few cases has but one market. The options on the work of leading French dramatists are snapped up by one or two isolated interests that exploit adaptations of French plays in this country and England. And any one of half a dozen English dramatists may dispose of plays not only not yet written, but not even yet in embryo, so alert is the effort of management that controls in these matters to monopolize the play product. It does

not even matter, in extreme instances, that a manager of this sort may himself have doubts of the utility of the work he has contracted for before it was conceived. He has engaged himself to pay so much money to the dramatist for everything the dramatist may produce, and such are the ramifications and facilities of the manager's business that he will now and then produce a worthless play by a well-known author, and thrust it down the people's throats by virtue of his manipulation of the press to excite public curiosity, of his ability to force the play upon the owners of theatres that look almost exclusively to him for "attractions," and of the other advantages which omnibus management gives. By forcing a bad or worthless play the manager thus gets his money back, and waits for a more opportune venture for his profit.

Of course, American plays are produced by managers of less ambitious enterprise, but the chances of such plays are minimized under present conditions. And most of the ventures by subordinate management are of the second class. So far has the domination of the foreign idea reached that several American dramatists who were in the best employment two or three years ago now potboiled by adapting French plays for the American stage under direction of the managers who formerly took their original work. The playwrights' syndicate in England may do something for English playwrights who are now excluded from managerial favor. A playwrights' syndicate in this country, however, in present circumstances, would have to do other things than playwriting to justify its existence.

NEW THEATRES IN NEW YORK.

Projects for new theatres in New York continue to be made public and to be laughed at. And yet new theatres are steadily being added to the already large number of houses of amusement in this metropolis. The marvel of this is that from all indications New York still has fewer theatres than it can support, for every new house at once finds its public, and in the main the old houses still maintain their usefulness.

The building of a theatre nowadays in New York is hedged by restrictions which none but a HAMMERSTEIN may be assumed to be thoroughly familiar with. In fact, desirable sites in the upper Broadway vicinity are so few that that indefatigable genius for construction has been forced to build two that jostle each other. Although "paper" theatres multiply in rumor and in print, too, something more substantial must enter into the actual structure. No where in the world is the law that controls the building of theatres so strict as it is in New York.

Some time ago THE MIRROR gave certain details of proposed amendments to the building law as that law applies to theatres. The new provisions have now been incorporated in the metropolitan building code, and there can be little doubt of the perfect safety of any theatre that shall be erected hereafter. The details published by THE MIRROR related to general construction, and their substance will be remembered by the interested who read them.

A few references here to the restrictions now in force as to heat and light in theatres hereafter to be erected will be interesting. The law now provides that steam boilers shall be located in separate buildings of strong masonry roofed with fire proof material; that no floor registers shall be permitted; that every part of a building used for amusements, including all its outlets, open courts or corridors, shall be well lighted during performances and remain lighted until the entire audience shall have left the premises; that gas mains supplying the building shall have independent connections for the auditorium and the stage; and that no gas or electric light mains shall be inserted in the walls, woodwork, ceiling, or in any part of the building unless protected with fire proof material. The footlights, in addition to the usual wire network, must be protected with a wire guard and chain placed not less than two feet distant from the lights, and the trough shall be made of and surrounded with fire proof materials.

The measures to guard against fire are more strict than formerly, and involve every possible mechanical precaution.

LETTER TO THE EDITOR.

A TRIBUTE TO MCCANN.
New York, Jan. 2, 1900.

To the Editor of The Dramatic Mirror:
Sir,—From time to time, during the past five or six years, I have read in THE MIRROR poems signed "John Ernest McCann." I have in my scrapbook many of those poems. Among others are "To My Tranquil Skull," "Poverty," "God's Ways," "To Sir Henry Irving," a sonnet, and "A Love Story," published in your last Christmas number. Permit me to say, sir, that I believe those poems to be worthy of any poet of the present or past. Respectfully,
RICHARD MURPHY.

PERSONAL.



Low.—Edwin H. Low, the steamship agent, acts as the guide, philosopher, and friend to the majority of players who cross the Atlantic. This season he made all of the arrangements for transporting several of the American companies that went to England, and brought in comfort to these shores the foreign organizations that played here. Last week Mrs. Langtry and her company arrived, under his care, and all had words of praise for the comforts in traveling that Mr. Low had provided for them.

LEWIS.—Horace Lewis is the subject of the series of "Conversations" with actors in "The Coming Age" for January, his topic being "Twenty-five Years Before the Footlights." Mr. Lewis, who is a versatile actor, is remembered, among other things, for his Polydor in Julia Arthur's production of Ingeborg.

REIFSNIDER.—Mrs. C. K. Reifsnider is the author of "Sag Harbor: A Study of Mr. Herne's Drama of Real Life and Its Ethical Aspects," in "The Coming Age" for January.

GEORGE.—Grace George will soon make her stellar debut in a new play, Man and Wife, adapted by Harry St. Maur from the French.

REDMOND.—Helen Redmond had a sore throat last Wednesday, when Mae Emmons sang her role in The Amerer at Wallack's.

MURPHY.—Tim Murphy will present The Carpathian, at the Fourteenth Street Theatre, in this city, on March 5.

HELD.—Anna Held has petitioned the Board of Park Commissioners for license to exploit an automobile in Central Park.

RITCHIE.—Adele Ritchie was ill last Wednesday, when her role in Three Little Lambs, at Fifth Avenue Theatre, was played by Clara Palmer at the matinee.

LEIGH.—Lisle Leigh joined Mile. Fifi on Christmas Day and scored a success in the leading role, Mrs. Safford.

SEABROOKE.—Thomas Q. Seabrooke rejoined The Rounders at Buffalo last evening to play his original role.

MANSFIELD.—Richard Mansfield contemplates a revival of Henry V. for next season. In the Spring he expects to produce a new play by Frances Lightner, based upon the career of King Frederick William I. of Prussia, and he has ordered another play from Stephen Phillips, author of Paolo and Francesca.

MOORE.—Marshall Moore, who for many years represented the late Sir Augustus Harris, and now acts in a like capacity for Arthur Collins in the production and management of Drury Lane plays and pantomimes in London and the English provinces, has arrived in New York to co-operate in the production next month of the latest Drury Lane play, Hearts are Trumps.

WILSON.—Kate E. Wilson, assistant secretary of the Actors' Society, is seriously ill with a malady of the throat. She has been confined to her home for a week, and her condition is considered dangerous.

POTTER.—Jennie O'Neil Potter is at St. Luke's Hospital, in this city, and is said to be suffering with cancer of the stomach.

BERNHARDT.—Sarah Bernhardt was indisposed on Dec. 30, when her theatre in Paris was closed. She reappeared, however, last week. Concerning Rostand's new play for her, L'Aiglon, Madame Bernhardt has been in dispute with the author as to whether Coquelin or Guitry shall enact the leading male role. At latest report, Madame Bernhardt's choice, Guitry, was said to have been engaged.

ABBEY.—Kitty Abbey, daughter of the late Henry E. Abbey, "came out" in society on Dec. 24 at a reception given by her cousin, Mrs. Cushing, in New Orleans.

RICE.—Fanny Rice has secured the rights to several of the late Mosina Vokes' most successful one-act plays, and will use them alternately as curtain-raiser with A Wonderful Woman.

LANGTRY.—Mrs. Langtry arrived in town, from the other side, on Saturday to open next week at the Garden Theatre in Sydney Grundy's The Degenerates.

HORTON.—Judge W. E. Horton, THE MIRROR's popular correspondent at Mt. Clemens, Mich., has been the victim of a double misfortune this winter. Some time ago he fractured an arm, and spent several weeks in a Detroit hospital in consequence. Shortly

after his return to Mt. Clemens Judge Horton fell and fractured the arm a second time. He is now at the St. Joseph Sanatorium at Mt. Clemens.

MARLOWE.—Julia Marlowe was granted, at Hyde Park, Vt., on Jan. 6, a decree of absolute divorce from her husband, Robert S. Taber.

SORMA.—Agnes Sorma has received from the lessees of the Berliner Theatre, Berlin, an offer of \$10,000 a year to play at their theatre, and \$7,500 more with a share of profits to manage the house.

ARTHUR.—Julia Arthur will present Romeo and Juliet in St. Louis this week. Frederick Hartley will be the Romeo.

KERR.—Frederick Kerr, who was here last with John Hare's company, arrived on the Lucania last week. He will act the part of the Duke in The Degenerates, which he originated in London, during Mrs. Langtry's American tour.

WARD.—An error of the types in the Christmas number of THE MIRROR credited the authorship of the society sketch, "Their Letter," to Mary H. Ward. The author was May Melvin Ward, the dramatic writer.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

F. L. S., New York: The actress mentioned has not played this season.

R. S., Los Angeles, Cal.: Write to Aiden Benedict, in care of THE MIRROR.

E. S. B., New York City: He was born at Geneva, N. Y., in 1859.

J. W., Paducah, Ky.: Address Joseph Byron, The Alpine, Broadway and Thirty-third Street, New York City.

R. C. S., Brooklyn: Francis Wilson has not played the version of Cyrano de Bergerac used by Richard Mansfield.

J. F., Troy, N. Y.: A letter addressed to the players mentioned, in care of THE MIRROR, would be advertised.

GEORGE JONES, Charleston, N. H.: The company you name will be in Niagara Falls on Jan. 15, 1900.

MRS. E. C., Indianapolis, and BALTIMORE, New York: Address the players mentioned in care of THE MIRROR.

J. R., Nashville, Tenn.: 1. We have no record of the matter mentioned. 2. Address the Dramatic Magazine, Chicago, Ill.

M. S., New York City: Robert Drouet was born at Clinton, Iowa, on Feb. 11, 1870. On Oct. 29, 1896, he married Mildred Loring, non-professional, of Chicago.

EDITH CURTIS: "My Lady Lu" is published by the Charles B. Ward Music Publishing Company, West Twenty-eighth Street, New York City.

T. W. W., Waterbury, Conn.: Sylvia Thorne was a member of the New York Casino company in 1890. Lillian Russell was prima donna of the company at the time.

J. L. S., Indianapolis: Eleanor Moretti, not Ellen Moretti, played the roles mentioned. She is a sister to Katherine and Lillian Florence and Violet Rand.

L. S., Angola, Ind.: Men and Women was first produced at Proctor's Theatre, on Oct. 21, 1890, and The Lost Paradise, at the same theatre, on Nov. 16, 1891.

R. D. J., Cleveland: Samuel French, 24 West Twenty-second Street, New York City, can supply whatever plays are published introducing the character named.

E. H. E. I., Evansville, Ind.: 1. Apply to the Librarian of Congress, at Washington, for pamphlets containing copyright regulations. 2. Submit to the manager a brief scenario of the play.

CURIOUS, Spokane, Wash.: The first English opera of which there is record was Dido and Eneas, composed by Henry Purcell, with libretto by Nahum Tate, produced in London and at Chelsea, England, in 1679.

H. P., Pittsburg: The Christmas MIRROR of 1896 consisted of 124 pages. It was the largest special issue of a dramatic journal ever published. The Christmas MIRROR for 1899 contained 96 pages—the largest number on record at the price, 25 cents.

QUERIES, Marshall, Mich.: 1. Without experience or acquaintance, it might be difficult to secure a position such as you have mentioned. 2. The advertisement would cost \$1. 3. Address Joseph Turner, Lee-Lash Studios, West Thirty-ninth Street, New York, concerning paper-mache properties. 4. Hoyt and McKee, Madison Square Theatre, New York, control the plays named. 5. Letters advertised and remaining uncalled for are returned in due time to the Dead Letter Office.

Born.

HUBBARD.—A daughter, to Mr. and Mrs. J. Russell Hubbard, at Columbus, O.

Married.

ALEXANDER—REICHHARDT.—Herman Alexander and Marie Reichardt, in New York city, on Jan. 4.

SMYTH—KNIGHT.—Henry Smyth and Mae Knight, in London, England, on Jan. 2.

Died.

ALBERT.—John Albert, in Philadelphia, Jan. 2, aged 90 years.

BEARD.—At Binghamton, N. Y., on Dec. 19, 1899, Charles J. Beard, aged 57.

BERTRAND.—Eugene Bertrand, in Paris, France, on Dec. 30, of pneumonia, aged 65 years.

BROWER.—Harry Brower, in Brooklyn, N. Y., on Dec. 30, aged 67 years.

CORBETT.—Philomena Corbett, in New York city, on Dec. 31, aged 22 years.

CORNELL.—Frank M. Cornell, in New York city, on Jan. 7, of typhoid fever.

DUMONT.—At his residence, New York city, on Jan. 2, of pneumonia, W. F. Dumont.

FRENCH.—On Jan. 4, of pneumonia, Mrs. French.

McGOWAN.—Lochlan McGowan, in Australia.

MILLOECKER.—Carl Milloecker, in Vienna, Austria, on Dec. 21, of paralysis, aged 57 years.

O'GRADY.—Hubert O'Grady, in Liverpool, Eng., on Dec. 19.

REVERE.—Hans Revere, in Cleveland, O., on Jan. 6, aged 50 years.

ROBSON.—Matt Robson, in London, Eng., on Dec. 22.

SHEPPARD.—In London, England, on Dec. 31, of pneumonia, Frank Sheppard.

STAPLETON.—Philip Stapleton (Frank Manning), in Chicago, on Dec. 30, aged 26 years.

SIMONSEN.—Martin Simonsen, in Australia.

TERRY.—John E. Terry, in New York city, Jan. 7, of consumption.

TOTTEN.—Warren Totten, at Woodstock, Ont., Dec. 30.

WHITE.—Edward A. White, in Boston, Mass., on Dec. 26, of heart disease, aged 50 years.

THE USHER.



There are three theatres on the East side of town devoted to the Hebrew drama. The actors employed in them have been engaged in a contest with the managers, the outcroppings of which reveal a curious condition of things.

The Hebrew actors of the People's, Thalia, and Windsor theatres recently organized a union, and thereupon entered into a strike against the Hebrew managers. They issued a statement last week explaining the reasons for their action. They claimed that the Hebrew actors had been "reduced to the level of the toilers in the clothing trade," and "though belonging to a high profession they were in such a deplorable condition that they were not so much respected as the average East side tailor."

It appears that the actors in the Hebrew theatres do not receive stipulated salaries—they get a pro rata share of the receipts. Evidently this arrangement is not satisfactory.

The Washington Times has consistently condemned such nasty farces as The Cuckoo and The Girl from Maxim's. In this, as in other respects, the Times has been true to its policy as an independent and truthful newspaper, and has fulfilled its duty to the theatre-going public.

Evidently the Times' candor in dealing with current dramatic filth has had a salutary effect in preventing a good many Washingtonians from patronizing disgusting exhibitions by forewarning them of their real character.

At all events, W. H. Ropley, manager of the National Theatre (which is one of the theatres whose bookings are controlled by the Theatrical Trust or Syndicate), and also of the Academy of Music, has withdrawn his advertisements from the Times by way of reprisal.

This action was not taken, however, until several attempts had been made by Ropley to secure the removal of the Times' critic, Channing Pollock. These attempts proved unsuccessful, as the Times' management could not be coerced, coerced or bought to give Ropley or any other outsider the control of its reading columns. Its opinions are not for sale.

Mr. Pollock is a dramatic critic of unquestioned ability and highest integrity. The conduct of his department in the Times has been enterprising as well as impartial. He has known neither friend nor foe in his course of intelligent truth-telling.

In the circumstances it can be readily understood why Mr. Pollock—like every other man on every other journal who maintains the honor and credit of dramatic criticism—is persona non grata to the managerial mercenaries and speculators, who nearly always seek to undermine or overthrow those whom they cannot use or subsidize for their own selfish ends.

Sometimes these assaults upon the critics succeed because now and then a newspaper proprietor is found who is equally mercenary, and then "counting-room influence" prevails over editorial honesty and public duty. But, as a rule—and this "combines" inevitably discover—the only papers worth controlling are away beyond the reach of dollars or doughnuts.

"Let us join in prayer that 1899 will be the record for low tide in the hard luck theatricals of San Francisco," says the Examiner, of that city, after glancing over the records of the year just ended.

"We are a great big, rich city of passionate playgoers that by degrees has been trained down to accept any show that has legs to get here on," continues the paper. "Over 70,000 people pay their way into the San Francisco theatres every week. Next to the newspapers the theatre is the most popular institution. And yet we get the poorest attractions of any city of the same size in the world."

The distance of San Francisco from the theatrical centre of production is somewhat responsible for the state of things which the Examiner laments, but not chiefly. The cost of transporting companies and scenery to and from the Coast is not so great to-day as it was ten or fifteen years ago. Frisco is prosperous, and is able to give greater profits now than it was then to first-class attractions. And yet in the 'eighties many more leading stars and companies visited Frisco than visit it to-day. Why?

The main reason is that there are not enough first-class attractions available to supply the Coast. Instead of expanding the number has been steadily contracting under the system of centralization in management. Competition has been killed, enterprise has been restricted, and the output of the dom-

inating element is not large enough to cover the East and South and Middle West with good attractions. Moreover, a coterie that is "playing both ends against the middle" is kept too busy promoting its personal ventures of divers kinds to give attention to the theatrical cravings of a community on the other side of the continent.

San Francisco is all right; she will generously support deserving attractions. That she gets so few of them is the fault of an iniquitous system that interferes with the natural laws of demand and supply and blocks the wheels of theatrical progress.

The American Dramatists' Club and the Actors' Society have joined hands in the laudable cause of play protection, and common cause will be made in pursuing play pirates and bringing them to punishment.

At the conference of the officers of these organizations held on Saturday evening practical plans were discussed and adopted to that end.

In order that severer penalties than now exist may be visited upon the stealers of plays not copyrighted, and therefore beyond theegis of the Federal laws, concerted and systematic work will be begun toward securing the enactment in the various States of the law that went into effect in New York last September, under which pirating manuscript plays is a misdemeanor, punishable by fine or imprisonment, or both.

To create public sentiment on the subject, interest legislators and invoke the aid of the press throughout the country will be the first steps in the campaign.

The receipts of Sir Henry Irving's engagement in Washington were disappointing. The capacity of the National Theatre at Irving prices was about \$24,000. The takings for the week, it is said, were about \$12,000.

The brood of speculators that accompany the Irving tour this season had a hard time of it. Seats that cost them \$3 apiece they peddled on the sidewalk frequently at 75 cents. And even then they could not dispose of them.

Apropos of speculators the elaborate scheme to choke them off at Hammerstein's lasted just one night. The pretext that it was abandoned because the press did not support the management is poppy cock. It was the occasion of a free advertisement, and it served its purpose excellently.

As I have said before on several occasions—and I speak with the certainty that comes from knowledge—any manager who wishes to stop speculating in tickets for his theatre can do so without the slightest difficulty. As a general rule, it can also be said with equal certainty that wherever ticket speculating thrives the management is deriving a share of the profits of the traffic.

A FRESH FRENCH-SANGER SUIT.

Early last week papers were served in an action brought by T. Henry French against Frank W. Sanger over the dissolution of the partnership that formerly existed between them. The points at issue are somewhat involved and a very large sum of money is at stake in the case. When seen by a MIRROR reporter, on Thursday, Mr. Sanger made the following statement:

"The suit brought by Mr. French is merely a necessary process of law to complete the dissolution of our partnership. One of us was obliged to bring such an action in order to obtain an official accounting of our former business transactions as partners in the several plays that we controlled. Had Mr. French not brought suit I should have done so. The matter is in the hands of my lawyer, and I have given little attention to it. Judge Dittenhoefer, Mr. French's attorney, may give you the particulars of the case."

Mr. Sanger's statement was shown to Judge Dittenhoefer and a statement from him, as Mr. French's representative, was requested.

"I would much prefer that you call upon Mr. French," said he.

"But we are informed that Mr. French is in England," said the reporter, "and that there is no one in his office who knows anything about the suit."

"Under these circumstances," replied Judge Dittenhoefer, "I think I am authorized to tell you briefly about the suit."

"In 1888 Mr. Sanger commenced an action against Mr. French, alleging in his complaint that he was a partner of French's in all plays owned or controlled by French or by Sanger, French and Son, of which T. Henry French was a member. In his answer French denied the partnership. The case was then referred to the late Daniel G. Rollins as referee to determine the question of partnership, and, if a partnership was established, for an accounting of the profits."

"On the trial before the referee Sanger testified among other things that in April, 1888, at the office of Ogden, Beckman and Ogden, while he, Mr. French and Mr. Zborowski were present to complete the agreements for building the Broadway Theatre, in a side room, apart from the others, the agreement of partnership was made. Mr. French, on the other hand, absolutely denied that any such agreement was made. It is conceded that no such agreement was ever reduced to writing or signed by the parties, though it was proven that all the other agreements at said time were reduced to writing."

"Mr. French, among other proofs to sustain his denial, introduced a letter of Mr. Sanger's written to him while he was in London, and after Sanger had been informed that French had bought Little Lord Fauntleroy, in which Sanger, after referring to said purchase, said: 'If we produce Little Lord Fauntleroy at the Broadway, do I have a chance at a little bit of it? If this question is important, don't answer.'"

"After much evidence was introduced on both sides the referee held the case under advisement for three years before he decided, and then rendered a judgment in favor of Sanger, holding that he had established a partnership. But on that hearing before the referee only the transactions as to Little Lord Fauntleroy were investigated, and the judgment that was rendered against French was for

only his share as a partner in Little Lord Fauntleroy. None of the transactions relating to the other plays and business of the partnership, if there was a partnership, were investigated before the referee. As already stated, it was confined solely to Little Lord Fauntleroy."

"An appeal was taken by Mr. French from the judgment of this referee to the General Term of the Supreme Court, which, after hearing elaborate arguments and due consideration, decided to reverse the judgment, and in the opinion rendered referred especially to the letter from which the extract quoted was taken as showing there could have been no partnership."

"From this decision Sanger appealed to the Court of Appeals, and that court, after argument, reversed the decision of the General Term, and affirmed the decision of the referee, principally on the ground that in the opinion of the Court of Appeals the General Term was not authorized on a question of fact, if there was any evidence whatever to sustain the finding of the referee to disturb such finding."

"I am giving now a general idea of these decisions. Of course, in all of them many other points are covered. This decision of the Court of Appeals then settled finally that there was a partnership between Sanger and French, not merely in Little Lord Fauntleroy, but a general partnership, as Sanger alleged in his complaint."

"Under that decision, being compelled to accept the finding as it was made of a partnership, Mr. French now commences this suit against Mr. Sanger and asks for an accounting as to any and all business of said partnership so found, or other business than Little Lord Fauntleroy, and for a dissolution of said partnership."

"If on such accounting it should turn out that there were losses, he will ask that Sanger pay his share of losses, and if Sanger made any profits in any business which would properly and legally belong to said partnership, that he, Sanger, pay to French his share of profits. These proceedings by French could not be commenced sooner, but they logically grow out of the decision of the Court of Appeals in Mr. Sanger's favor that there was a partnership, as he alleged in his complaint."

EDGAR FOREMAN AND JULIA WEST.

The first page of THE MIRROR this week contains the pictures of Edgar Foreman and Julia West, who have been popular favorites for several seasons in the legitimate and vaudeville branches of the profession. Both are very clever, and their services are constantly in demand by managers, who appreciate talent.

Edgar Foreman played his first engagement at the Academy of Music, Cleveland, O., in 1876. Soon afterward he joined Allen, Deleahanty and Hengler's Big 75 Minstrel company, and later on toured with the Boston Howard Athenaeum company. One of the finest, Thatcher, Rich and Harris' Tuxedo company, and several others. Julia West (Mrs. Edgar Foreman) was born at Cologne-on-the-Rhine, Germany, and came to America in May, 1886. She and Mr. Foreman were married on July 6, 1892. They made their debut as a team with J. C. Stewart's Two Johns company, and were engaged the following season to create the principal comedy roles in The Diamond Breaker. Augustus Pitou, having seen them in that play, engaged them for the next season for his Across the Potomac company, to play the parts of Fanny and Ebenezer, and to introduce their specialty. During the second season of this play they starred in it with great success.

They have since that time played in vaudeville, appearing at all the first-class vaudeville theatres in the United States and Canada. This week they are at B. F. Keith's Bijou Theatre, Philadelphia, Pa.

THE SERIES OF MODERN PLAYS.

Henrik Ibsen's The Master Builder will be presented at the Carnegie Lyceum on the evenings of Jan. 17 and 18, as the third of the series of modern dramas arranged for the season. Owing to a variance of opinion between John Blair and his associates in the movement, regarding the advisability of producing the Ibsen drama at this time, Mr. Blair has withdrawn from the organization, and William H. Pascoe will appear in the leading role of Halvard Solness. It is said, however, that after this performance Mr. Blair will return to his former place as leading man of the company, and will appear in the two later plays.

Florence Kahn, whose work in El Gran Galeto and Ties brought her into prominence here, has signed with Richard Mansfield as his leading woman for next season. She will remain with the Independent Theatre organization until the end of the course, and in The Master Builder will assume the role of Hilda Wangell. Others in the cast will be Robert O. Jenkins, Frederick Lewis, Gage Bennett, Josephine Wyndham, and Grace Fisher.

The outlook for the continuance of the movement is encouraging. In this city, in Boston and in Washington the audiences increased considerably in size after the first performance, and it is probable that a supplementary series will be given by the management in March and April. The movement will certainly be carried on next season in New York.

DAVID HIGGINS' NEW PLAY.

Darius Green, written by David Higgins in collaboration with Georgia Waldron, was first produced at Paterson on Jan. 4. The story is an idyl of rural life in the village of Stony Creek, in the Adirondacks. Its hero is a poor young inventor. To save the eyesight of a little boy, whose sister, Evelyn, he loves, Darius pledges his farm to his rival to get money for a costly operation. With the assistance of Darius' aunt and aided by misunderstandings on Evelyn's part, Woodford, the rival, wins her by promises to pay her obligations to Darius on their wedding day; but he declines after their marriage to return to the land, believing it rich in marble, and Evelyn, realizing herself won by fraud, refuses to go with her husband. Darius finally proves Woodford to be an escaped felon, and the marriage is therefore voidable. Evelyn, who had resided at Darius' house, leaves for appearance's sake and the play ends with the assurance of her speedy return a free woman. This material is well backed by counterplots, much humor and agreeable romance, arranged with decided skill. The homely charm of rustic life is constantly kept in view, and there are several scenes of dramatic power, notably in act third, after the wedding. Mr. Higgins and Miss Waldron scored individual successes as Darius and Evelyn Blair.

MISS MERINGTON ON THE DRAMA.

Marguerite Merington addressed the Worcester Mass. Woman's Club on Dec. 27, giving them a good deal of sound, clear information about the artistic side of the stage and its people. In part she said: "The drama is the working chart of life. The first one was enacted in the Garden of Eden, with a man and a woman, a serpent and a God as dramatic personae, and these latter have remained the same ever since. Like life, the drama is a statement of the human case—man and woman, shadow and light, sorrow, joy, hell, heaven. The one great impassable difference that separates them is that they belong to two different worlds—one is life, the other art, and all art is life plus the work of the artist conceived with inspiration."

PROFESSIONAL DOINGS.



The above portrait is that of Samuel L. Tuck, a member of the firm of Hurlst, Seamon and Tuck, who are proprietors and managers of the Harlem Music Hall, West 122nd Street, New York, and also of The Bowery Burlesquers and The Social Maid, two successful road companies. Although he has been in the theatrical business for several years, Mr. Tuck has more recently become closely identified with the Williams and Walker company, the successful colored organization, which is another of the firm's enterprises, to which Mr. Tuck devotes most of his time. The excellent performances given by the Williams and Walker company are entirely under the untiring direction of Mr. Tuck, and the great success achieved on the tours of this company, both last season and this, are proof of the substantial appreciation of the theatre-going public.

J. D. Proudiere is now in his seventeenth week as musical director with Mitchell's Players.

Deny and Murray will close with A Wise Guy at Toronto on Jan. 13. Manager Hyde has engaged the Doherty Sisters to replace them in Boston on Jan. 15.

During the third act of My Mother-in-Law at Parsons' Theatre, Hartford, Conn., the Elks, through Secretary George Reynolds, presented to Ullie Akerstrom a beautiful umbrella, mounted with mother-of-pearl and gold.

E. V. Giroux has resigned the management of Al. W. Martin's Uncle Tom's Cabin company, and joined Rusco and Holland as general agent of their "minstrel festival."

E. J. Connelly sailed for New York with The Belle of New York company on Jan. 6, on the St. Paul.

William Burress, on very short notice, played the Wolf in Little Red Riding Hood in connection with his own part, the Baron.

The season of The Cuckoo came to an end Jan. 3.

Natalie De Angella, who makes her professional debut at the Alcazar Theatre, San Francisco, shortly, is not a daughter, but a niece, of Jefferson De Angella. She is the daughter of Mr. De Angella's sister, and her real name is Natalie Fulton.

The partnership of Sanford and Merry has been dissolved by mutual consent. J. Charles Sanford becomes sole proprietor of Wicked London. Arthur Thomas remains as business manager. Mr. Sanford will do the advance work.

At the New Year's matinee of The Singing Girl at the Casino, Lillian Samuels, Alice Nielsen's understudy, sang Miss Nielsen's role of Greta with much success. It was Miss Samuels' first attempt at a part, and both her voice and her acting made excellent impressions. Miss Samuels is a native of Baltimore, and has been on the stage only a short while.

Mamie E. Simms, leading woman of On the Swanne River, obtained a divorce from John J. Simms, manager of Chattanooga, last week.

W. L. Grove is now in advance of Remember the Maine (Eastern). Mr. Grove was formerly MIRROR correspondent at New Albany, Ind.

Nicola Spennell's opera, In the Lower Harbor, produced in St. Louis last evening by the Castle Square Opera company, will have its New York premiere at the American Theatre, Jan. 22.

Who is Who will be headed next season by Pusey and St. John, and will be booked chiefly in the East, under direction of F. W. Stair.

Ida Voll, of the Grand Opera House company, San Francisco, was stricken with blindness while on the stage last Wednesday. Physicians hope that her sight may be restored.

Lola Morrissey will retire from the Elroy stock company (A) on Jan. 13.

Mrs. Harry B. Smith sailed last Thursday for Europe, where she will spend the winter.

Sadie Stringham will conclude her special three weeks' engagement with The Dairy Farm next Saturday night and will return to New York.

The Sporting Duchess will close its season on Jan. 20.

Robert Elliott, who is playing the leading role in Shenandoah, was slightly injured by the premature firing of a gun, on Jan. 1, during a performance of the play at Seattle, Wash. He was considerably bruised, but managed to continue the performance to the end.

Lillian Gerome Martin has left the Dads in Harness company to join Ed Smith Russell in Chicago, having been released by Manager Rudolph in time to join Mr. Russell for rehearsals. Sylvia Starr replaces Miss Gerome in the Dads in Harness company.

A reproduction of the main salon of the Eden Musee, wax works and all, will be shown at the New York in Broadway to Tokio, arrangements to this end having been concluded by H. R. Sire with R. G. Hollowman, of the Eden Musee.

George W. Lederer's next new production at the Casino will be called The Casino Girl.

Sixteen American girls replaced the same number of English girls in the pony ballet of The Man in the Moon, Jr., at the New York last Thursday.

Bianche Walsh has been lecturing about Sardou's heroines before New Orleans' collegians.

FITCHBURG, MASS., Jan. 3, 1900.

The Parish Priest gave great satisfaction here. The play, scenery and company good. G. E. SANDERSON, Chicago Theatre.

The Andrews' troupe company report excellent business at Nashville and Knoxville, Miss. also Helena, Ark., securing constantly being the rule.

guished herself. She was somewhat given to over-boisterousness at times, and she has a habit of singing and speaking at the audience; but withal she is so graceful and spontaneous that her performance was thoroughly enjoyable. Elodie Morgan, in the chief soprano role, Phyllis, sang charmingly and was most attractive in appearance. Bessie Tannehill, as the Queen of the Fairies, Belle D'Arcy as Leticia, and Adelaide Phillips as Celia, were altogether satisfactory.

Rhys Thomas, in the character of the Earl of Mountararat, sang and acted very well indeed. With a few such performances as that of last evening he will doubtless gain the same high degree of popularity here that he enjoyed in San Francisco during his long term at the Ti-voli. Frank Monahan exhibited his best comedy abilities in the role of the Lord Chancellor; Reginald Rogers was a capital Earl of Toller, and W. G. Stewart and Louis Casavant were well cast as Strephon and Private Willis respectively. The scenery and costumes were unusually bright and pleasing to the eye, and the stage-management was excellent. Next week, Martha.

Third Avenue.

Howard Hall's A Soldier of the Empire, played to a large business all last week at the Third Avenue Theatre. The company supporting Mr. Hall is far above the average, and noticeably painstaking and earnest. The work of Verne C. Armstrong, T. S. Bridgeland, and Florence Ashbrook was exceptionally commendable.

Lincoln J. Carter's naval melodrama, Remember the Maine, was presented last night with the elaborate scenic effects that made for its success when it was produced. The principal roles were all in good hands. J. Hooker Wright being the Harry Marshall, Marion Douglas the John Haswell, A. Z. Chipman the Count Fernando, and Charles Mestayer the General Lee. May Stoddard was an attractive Kate Walters, and Ann Thomas a picturesque Marie de Castro. Evelyn Selbie impersonated Romero effectively. Next week, Hearts of the Blue Ridge.

Metropolis—Finnigan's Ball.

Finnigan's Ball proved a popular success with the patrons of the Metropolis last night. Like most farce-comedies, there is the barest plot to hang a lot of specialties on, but the fun is fast and furious, the singing and dancing good, and the entire performance spirited and humorous, due to the clever work of the company in general.

At Other Playhouses.

WALLACK'S.—The Amerer is in its last two weeks.

MANHATTAN.—Papa's Wife still prospers.

BLISS.—Sister Mary continues to good business.

FIFTH AVENUE.—Three Little Lamps is the bill.

KNICKERBOCKER.—Mr. Goodwin and Miss Elliott continue in The Cowboy and the Lady.

GARDEN.—This is Mr. Mansfield's last week. Mrs. Langtry will appear next week in The Deceit.

THE FUND CARES FOR KATE DAVIS.

Many misstatements have appeared in the daily press concerning the illness of Kate Davis, the well-known actress, and the position of the Actors' Fund with relation to it. The following letter from Louis Aldrich, President of the Actors' Fund, gives the essential facts in the case:

THE ACTORS' FUND,
NEW YORK, Jan. 6, 1900.

To the Editor of The Dramatic Mirror:

SIR:—A number of sensational articles having appeared in the public press referring to the "neglect" of Kate Davis, ill at the Providence Hospital, Washington, D. C., it would be well for the profession at large to know that the Actors' Fund has had charge of the case from Dec. 16, 1899, which was the date on which the news of the lady's illness first reached this office; that she not only has been taken care of at the hospital at the expense of the Fund, but a back bill incurred by unknown persons, who placed her there has been liquidated by us here. The irresponsible parties who placed her there paid nothing for her care, and made no provision for her expenses, leaving it entirely to chance. You will note, therefore, that the Fund, as usual, is doing its full duty. The Fund will take care of Miss Davis as long as her illness lasts.

Truly yours,
LOUIS ALDRICH.

Miss Davis was placed in the Providence Hospital by the management of A Chinese Romance company, who promised to pay for her care. The obligation was forgotten, however, and then the case was reported to the Fund, which acted promptly as detailed in President Aldrich's communication.

MUSIC NOTES.

William Shakespeare, the English vocalist and teacher, gave a lecture and song recital at Mendelssohn Hall on Jan. 4.

Victor Capoul will sail this week for Europe, having been summoned by Director Gailhard, of the Paris Opera, to assume the position of conductor recently made vacant by the death of M. Bertrand.

Leonora Jackson, the young American violinist who has been successful abroad, made her local debut in a recital at Carnegie Hall on Jan. 5.

Ignace Paderewski gave his third piano recital at Carnegie Hall on Jan. 6.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Carmen, Jan. 1; Aida, 2; Die Walkure, 3; The Flying Dutchman and Mignon, 6. In Aida, Emma Eames made her first appearance in a dramatic opera role with complete success.

William J. Henderson gave an instructive lecture about "The Classic and Romantic in Piano Music," before the New York College of Music on Jan. 5, being assisted by Florence Terrell at the piano.

T. N. Surette played selections from Wagner's Lohengrin, with explanatory lecture, at the Hebrew Institute in this city, on Jan. 4.

Marie Brema arrived on Saturday from Europe, to appear here with the Maurice Grau Opera company and to tour in concerts.

Giuseppe Verdi, the aged composer, is suffering with a severe cold, and it was feared early last week that pneumonia might ensue. He is reported now to be out of danger.

Nellie Melba, it is said, may sing at the Paris Opera again during the exposition next summer.

Rheinhold L. Herman, Theodore Habelmann, E. C. Benedict, and others, are interested in a project to provide a series of grand opera productions in English at the Metropolitan Opera House next season.

SLIGHT FIRE AT P. W. L.

The explosion of a gas stove in the office of Secretary Alice Brown, of the Professional Woman's League, on Jan. 3, caused a fire that destroyed the furnishings of the room and Secretary Brown's hat. Miss Brown had her hands badly burned in attempting to put out the flames.

MIDDLETOWN, CONN., Jan. 2, 1900.

The Parish Priest is a beautiful play. Company excellent, and scenery good.
HENRY ENGLE, Manager Middlesex Theatre.

THE STOCK COMPANIES.

A Social Highwayman was the New Year's presentation of the stock at the Théâtre Français, Montreal. While the stock company at this theatre generally comes in for considerable praise for its productions, it is seldom that there has been such a unanimity of opinion as there was in the case of A Social Highwayman. Lucius Henderson played Courtice Jeffrey in a manner altogether creditable. Thomas J. McGraw shared the honors with Mr. Henderson. He played Jenkins Hanby, a difficult role indeed. Lillian Buckingham's Lella Caprice was admirable. Helen Byron made a charming and capable Elinor Burham, and Montreal was much pleased to welcome back to the Français Marion Kilby, who played Mrs. Deane, the spirituelle. Miss Kilby is a Montrealer, and has many friends. Delmonico's at Six is the offering this week. In this production Eugénie Hayden makes her debut as the ingenue of the Français Stock company. A revival of Carmen is in preparation.

Helen Byron, leading woman of the Théâtre Français Stock company, has resigned from that organization, which she will leave next Saturday.

The Valentine Stock company opened its second week at the Opera House, St. John, N. B., on New Year's Day, playing Little Lord Fauntleroy in the afternoon and The Private Secretary at night to 8, P. M., at both performances. Annie Blanche received much praise for her beautiful performance of Fauntleroy, and Ed R. Mason added to his popularity by an artistic portrayal of the Earl of Dorincourt. Jessie Bonstelle played Dearest admirably, and Kate Blanche as Minna delighted the eye, and wore some handsome gowns. In The Private Secretary Robert Evans won much praise, and Ed R. Mason, Jack Webster, and C. H. Fleming, the latter a St. John boy, gave clever characterizations.

Cuba Niblo, lately connected with the Woodward Stock companies in Omaha and on the road, and this season ingenue of the Woodward Stock, No. 2, at Butte, Mont., is seriously ill at the home of her mother in Chicago.

Since his connection with the Durban-Sheeler Stock company and the Girard Avenue Theatre, Philadelphia, Walter Edwards has never appeared to finer advantage than as Spartacus in Dr. R. M. Bird's tragedy of that name. His portrayal was all that could be desired. His voice is deep, resonant and strong, his appearance manly, and his expression of pathos, love and passion is most powerful. George Barker was the Praetor, Edwin Middleton Lentulus, Gilbert Ely Brachius, Walter Stull Enomana, and Wilson Hummel Flavius. Rose Stahl made her second appearance with the company as Senona, a part in which she made the most of the little opportunity offered her. Ethel Brownlag was pleasing as Julia. This week the company appears in Madame Sans Gene.

The Hopkins Stock company, Chicago, is giving an excellent presentation of Dr. Jekyll and Mr. Hyde this week. May Hosmer is taking a much needed rest, and Jane Holly is playing the role of Sybil with much credit. Robert Wayne is doing the title role in a manner that deserves great praise. His work is artistic from start to finish.

The Dearborn Theatre Stock company is putting on an elaborate production of Madame Sans Gene this week. It is a difficult play for a stock company to produce for one week, but Valerie Bergere, Edwin Arden, and Edward Mackay in the leading parts are doing excellently with it.

JEWISH PLAYERS ON STRIKE.

The Jewish players employed at the Thalia, Windsor and People's theatres in this city, have organized the Hebrew Actors' Union, to protest against the alleged discourteous and penurious policy of their managers. The company at the People's struck on Dec. 28, between the acts, demanding the reinstatement of the leading man, named Goldstein, who had been discharged upon demanding that he should be treated with courtesy. The managers are said to have been compelled to pay \$100 to the treasury of the new union before the performance was resumed.

HOLIDAY HAPPENINGS.

The Van Dyke and Eaton company celebrated Christmas with a tree, gifts for every member, and a luncheon. Mr. and Mrs. Rawlins (Agnes D'Ester) and F. W. Barnard were guests. H. E. Newell entertained the company at supper on his birthday, Dec. 23.

Mr. and Mrs. Gus Hill received several valuable presents on Christmas Day. Mr. Hill was presented with a handsome traveling bag, a gold inkstand with gold bottles, a diamond watch chain, eight boxes of cigars, and a pair of black satin suspenders with gold buckles and his monogram set in diamonds. Mrs. Hill received from Mr. Hill a bag containing \$500 in gold, a solitaire ring, and a deed to a house on West Eighty-third Street, near Central Park.

George W. Sammis, manager of the Academy of Music, Jersey City, was presented on Christmas Day with an office chair, upholstered in leather, by the employees of the house, the entire staff of forty participating in it.

The Mack-Fenton company enjoyed a banquet at the home of Mr. and Mrs. Charles Wuerst, after the performance Christmas night, at Warren, Ind.

Manager Phil R. Miller, of The Hottest Coon in Dixie, remembered each member of the company with a Christmas present.

At Biddeford, Me., on Christmas eve, Mr. and Mrs. John W. Vogel were presented with a handsome and costly silver service from the Vogel-Deming Minstrels. The presentation speech was made by C. Edward Dicken.

Alma Chester and her company spent Christmas at Portland, Me. Miss Chester banqueted the members of the company. Many gifts were presented, and Miss Chester received from her husband, Manager O. W. Dibble, the deed of a beautiful Summer residence at Westfield, Mass.

Colonel Burt G. Clark and Emil Ankermiller entertained Archie Boyd and Beatrice Dauncourt on Christmas Day.

On Christmas night the Woodward Warren company gave a banquet to Manager Rivers, of the Academy of Music, Raleigh, N. C., and the local press. On the Saturday following the company was banqueted by Manager Rivers.

The newboys and girls of Middletown, Conn., were the guests of Daniel Sully and Manager Engle at the Middlesex Theatre, New Year's Day. The youthful critics pronounced Mr. Sully's new play, The Parish Priest, a go.

Manager Appell, of the Harrisburg, Pa. Opera House, gave the attaches of the Opera House a banquet on the stage, New Year's Day. He was presented with a gold ring.

The attaches of the Globe Theatre, Elmira, N. Y., had their second annual banquet, Jan. 1.

The members of The Purple Lady company had a banquet Christmas night at the Bennett house, Middletown, N. Y. Frank R. Hatch, and Mrs. Henry Stockbridge journeyed from New York for the occasion, and other guests were present from Buffalo and other cities.

Manager Williams, of the Oshkosh, Wis., Opera House, gave a dinner to his employees on Christmas Day.

Joseph Franks, manager of the Grand Opera House, Ottawa, Can., was presented by his employees with a handsome traveling bag on New Year's Day.

Little Irene Myers celebrated her eleventh birthday at Mahanoy City, Pa., on New Year's Day, and gave her company and the representa-

tives of the local press a banquet. Manager William H. Myers gave his daughter a handsome diamond ring, while the company presented many beautiful trinkets to the little star.

Susie Kerwin entertained her opera company and attaches of the Hyperion Theatre, New Haven, Conn., after the evening performance, Jan. 1.

Cameron Clemens' company celebrated Christmas at Cumberland, Md., where Mr. Clemens received a number of valuable presents from the company and entertained them at an elaborate banquet.

Manager Rubb, of the Lyeomping Opera House, Williamsport, Pa., was presented with a fine umbrella by the stage hands on Christmas Day.

Manager Arnold Wolford spent Christmas with the Wolford-Sheridan company at Williamsport, Pa. He was presented with a fine diamond pin by Mrs. Wolford.

Al W. Martin, proprietor of Martin's Uncle Tom's Cabin company, spent New Year's Day with his company at Alton, Ill.

Manager Krause, of the Krause-Taylor company, entertained his company and several friends at a Christmas dinner at Tyler, Texas.

Manager Porter gave an elaborate banquet to the attaches of the Athenaeum, Jackson, Mich., on New Year's Day.

The 'Way Down East road company spent Christmas at Worcester, Mass., as the guests of H. H. Forsman, of the company. A Christmas tree and supper were enjoyed at the old Exchange Hotel, in the room once occupied by George Washington, and there were handsome presents from every one to every one else. In the merry party were Mr. and Mrs. Bartley McCullum, Marion Lester, Ruby Bridges, Carolina McMullen, Irma La Pier, Jane Mulard, Loyola O'Connor, R. J. Kirk, John S. Hale, and Editor Ward, of the Worcester Messenger.

A New Year's eve supper was given by Olga Netherole at the Russell House, Detroit, an elaborate menu being arranged by Steward Will V. Zimmer.

THE MARRON acknowledges additional holiday greetings received from E. S. Willard, Wilton Lackaye, Curtis and Gordon, Amelia Stone, J. W. Slocum, Dan and Dolly Mann, Loney Haskell, Chester De Vonde, C. L. Walters, Otto Meyer, Will N. Crimmins, and Walter D. Greene.

Charles W. Terriss, stage-manager with Harry Corson Clarke, received on Christmas Day a beautiful gold scarf pin set with diamonds and pearls, the gift of Mr. and Mrs. Clarke.

The Who is Who company enjoyed Christmas in St. Louis. Beautiful and valuable presents were exchanged, among the fortunate ones being Charles Pusey, Bert St. John, Katherine Miller, Sisters Whiting, Louise Gould, and Fred Stair.

The De Vonde Stock company spent Christmas at Marion, Ohio. Many beautiful gifts were in evidence, among the lucky recipients being Chester De Vonde, manager; C. L. Walters, and Mr. and Mrs. Harry Roche.

GOSSIP OF THE TOWN.

Willard Holcombe is ill with diphtheria in this city.

Sarah Cowell Le Moyné will open her tour in The Greatest Thing in the World, under the management of Liebler and Company, at New Haven, Conn., Feb. 9, going thence to Baltimore, Washington and Boston. Frederic de Belleville has been engaged as Mrs. Le Moyné's leading man.

Charles H. Young has closed as advance agent of The American Girl.

A daughter has been born to Mr. and Mrs. J. Russell Hubbard, at Columbus, O.

Russ Whylant has secured the American rights to The Sacrament of Judas, that is now being successfully played in London by Forbes Robertson and Mrs. Patrick Campbell, and will put the play into rehearsal immediately. With his company he is now playing For Fair Virginia, with a curtain raiser called The Butcher.

Wright and Company, publishers, New York, have in press "The Romance of Robert Burns," by Jon Tepliton.

The New York Clipper has leased the building, 47 West Twenty-eighth Street, and will remove thither from its present home, 88 Centre Street, on May 1.

Artemisia Bowen will give a variety of readings and monologues in the parlors of the Fifth Avenue Hotel this (Tuesday) evening.

A divorce has been granted by Chancellor McGill, of New Jersey, separating Carolyn Elberts from her husband, Frank Kilday, and allowing her the custody of their child.

Frances Arthur has been compelled to resign the part of Liza Dugro in A Milk White Flag and to come to New York, legal complications having arisen about an estate to which she is an heir. Miss Arthur probably will appear later in vaudeville and will sail in June for the Paris Exposition.

Will C. Cowper joins Olga Netherole's company at Washington prior to opening in New York, Jan. 22. He will play the heavies with Miss Netherole.

Jane Burby was thrown from a Broadway cable car on Saturday, sustaining severe scalp wounds. She was taken to the New York Hospital.

The Actors' Protective Union has called upon the Central Federated Union to protest against the proposed Harburger bill to allow Sunday performances.

Wilkinson, Leslie, Barbour and Fessler are having the melodrama, The City of New York, written and will send it out under title of A Gold Brick. A performing pelican will be a feature.

Charles Franker, a German actor long unemployed, broke the window pane in a Third Avenue shop the other night and then called for the police to come and arrest him. He thought he would be better off in the penitentiary, and thither he was sent for eight months.

Mrs. Edward J. Morgan (Adelaide Cushman) was taken to Bellevue Hospital in this city last week for examination as to her sanity. On Thursday she was pronounced sane.

Frank P. Folsom's True Irish Love company opened Jan. 8, at New Rochelle, N. Y.

Marie Reichardt, of the Irving Place Theatre company, and Herman Alexander, editor of the New Yorker Zeitung, were married in this city on Jan. 4.

Edna Lyall's play, In Slight of All, was produced on Thursday at Eastbourne, England, with considerable success.

The plea of Colgate Baker, Jr., and May Weinholt, authors of a one-act play, The Only Way, for an injunction to restrain the use of the same title for the drama now enacted by Henry Miller was denied in a Milwaukee court on Dec. 30. The complainants will continue their suit for \$25,000 damages.

The fourth matinee performance by the students of the American Academy of the Dramatic Art will take place at the Empire Theatre, Jan. 11. Upon this occasion The Pleaders (des Plaidiers), Racine's only comedy, will be presented for the first time in America. The translation to be used is by A. E. Lancaster, author of Romeo's First Love and other plays.

Brother Officers is being rehearsed by the Empire Theatre stock company, to follow My Lady's Lord.

Sol Litt, nephew of Jacob Litt and manager of McVicker's Theatre, Chicago, arrived in town on Saturday and will remain until Wednesday.

Jacob Litt has received from the Actors' Fund a handsomely engrossed set of resolutions thank-

ing him for his kindness in giving the use of the Broadway Theatre, in this city; McVicker's Theatre, Chicago; the Metropolitan Opera House, St. Paul, and the Metropolitan Theatre, Minneapolis, for benefits for the Fund.

In commemoration of Edwin Forrest's birthday, Edwin Forrest Lodge, No. 2, A. O. U. F., will hold an informal smoker at its rooms, 160 West Forty-seventh Street, at half past ten next Friday evening.

A. W. Dingsworth, Jacob Litt's representative, who is now in Europe, will sail for New York on Jan. 29.

William H. Cahill opened his season yesterday in the romantic Irish drama, Shamus O'Brien.

Liebler and Company will send children of the ghetto on the road, the tour opening at Troy next Thursday. The cast, headed by Wilton Lackaye, will be practically the same that appeared in the London production of the play.

"I wish to qualify the statement that I had joined the Andrews Opera company," says Jay C. Taylor. "I joined them for a week only, to relieve their tenor, who was ill."

MATTERS OF FACT.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) arrived in town last week after a twenty weeks' season with The Purple Lady. They are stopping at the Stonington.

Helen Byron having resigned as leading woman of the Theatre Français Stock, Montreal, invites offers for stock or combination after Jan. 13.

Frank Camp, who has been playing leading juveniles in Rochester, N. Y., will be at liberty after Jan. 13. He has received excellent notices for his work.

J. Morrey Morrell, a former newspaper man, who has had seven years' professional experience in a business capacity, wants to sign with a responsible manager as agent or treasurer. He may be addressed care this office.

George W. Wilson, who played the Collingwood Opera House, Poughkeepsie, N. Y., last week, did the largest week's business at popular prices in the history of the house, and gave universal satisfaction. Local Manager E. R. Sweet strongly indorses the attraction.

P. C. Fay, an Irish comedian of experience, is disengaged for the rest of the season.

Emma Brennan Ince is the sole owner of all rights in Fun in a Boarding School. Negotiations for this farce must be made through her, and unauthorized productions will be prosecuted.

"Immediate Production" care this office, wants a ladder for a domestic melodrama. He is a well-known leading man.

London Life, under the management of Murray and Long, is playing to excellent business in the North-west.

The success of Willie Collier in Mr. Smooth has been so pronounced that he has concluded not to again appear in The Man from Mexico, so the comedy is to be let out. Anticipating a further use of the piece by Mr. Collier, his manager has built a new prison scene for the play, and has printing, costumes, etc.

A leading lady of recognized ability is wanted for the Huguenots Theatre Stock, St. Louis. Immediate application should be made to Sam W. Gumpert.

Boyd Carroll is now booking the tour of his Olympia Stock company, which is to be one of the largest repertoire companies on the road next season.

The New Calumet (Mich.) Theatre, which cost \$50,000, will be ready for opening the first week in March and a strong attraction is wanted for the date. The house seats 1,200 and has a stage capacity for the largest productions on the road. John D. Cuddy will manage the theatre.

Bert R. Miller warns managers against unauthorized representations of his play, The Train Robbers. He will let the play on royalty to responsible managers.

Gus Sun's Rising Minstrels have fulfilled all their promises and established themselves as warm favorites. Return dates are usually solicited. Mr. Sun has a big production in contemplation for next season, which he is now booking.

Frederic Conger invites offers for comedy and juvenile roles and will sign with reputable stock or combination. His New York address is 50 Manhattan Avenue.

Marie Walsh, P. O. Box 2,162, this city, has a dramatization of the well-known novel, Mistress Maryon Harvey, which she offers to let to reliable parties.

The trustees of the estate of the late Israel Fischman, of Philadelphia, have decided to publicly sell Park Theatre, of that city, on Thursday, Feb. 15, at the Philadelphia Bourse. Handbills and particulars can be procured of the auctioneers, M. Thomas and Sons, 116 South Fourth Street, Philadelphia.

The fellow that plays the Dutchman is Tony Hart. He has scored a big hit in this character with Halcro and Bulger this season, and the press have allotted considerable space to eulogiums of his good work.

Edward Webb closed with The American Standard Opera company at the Park Theatre, Brooklyn, Jan. 6, and was immediately engaged by Edgar Strachan for his Baltimore company, opening as Hector in Nation, Jan. 8.

The business of Yon Yonson on the Western trip, especially on the Pacific Coast, has been at least 50 per cent. larger than in any preceding year.

Sosman and Landis have a number of drop curtains and some scenery for sale at a bargain. Their studio is located at 236 South Clinton Street, Chicago, Ill.

Manager Louis F. Miller states that the scenery used in his production of The Sunshine of Paradise Alley is all new, having been specially painted for this season by Frank Platzer.

Owing to the closing of In Paradise, Walter Craven is at liberty as stage director, or as stock stage-manager. Mr. Craven has put in the past two seasons at the Dearborn, Chicago Grand Opera House, St. Louis Grand Opera House, Indianapolis, and the Hartford, Syracuse. He has a repertoire of nearly 100 plays. He has been associated with the best combinations, including E. H. Sothern, Richard Mansfield, Charles Coghlan, and Fanny Davenport. He may be addressed care of this office, or at 70 West Thirty-sixth Street.

Mary Madenau, having resigned from Rose Melville's Six Epkins company, is now at liberty for Irish characters. She should be addressed at 140 West Twenty-fourth Street.

Murry Woods having finished his engagement of directing the dual rehearsals for The King of Rogers company, is at liberty. He reports the play a big success and one of the heaviest scenic productions on the road.

Arnold Grazer, who has just closed a long engagement at the Lyceum in San Francisco, is at Alvin's Grand Opera House School getting new dances and a novelty, the Illusion mirror dance. He is booked at Keith's, subject to the Gerry Society's consent, for a three weeks' run.

Sarah Truax made her first appearance as Madame Sans Gene at Baltimore last week and was highly praised by the press of that city.

The James-Kidder Hanford company has played to good business in the smaller cities of California during the past month, and on Jan. 14 will begin a three weeks' engagement in San Francisco.

Henry Bage returned to New York from the West last week to arrange for engagements during the rest of this season.

Sherman and Ralston will be seen next season in A Hot Time in the Old Town at night.

John Curran, telegraphing from Montreal on Jan. 1, said that York Neill's Hudson Prince and George H. Adams' company combined broke all records at the Theatre Royal for two performances on that day.

Walter F. Perkins in My Friend from India broke records at matinee and evening performances at Des Moines, Iowa, on Jan. 1.

Edna Sanger, of Mathews and Bulger's company, is booked for her work in the part of the School-marm in The Sad Sea Waves.

Edwin Lyon, with Richard Mansfield's company, will resume his singing next season in comic opera and farce comedy.

Webster and Fields give notice that they employ no agents or representatives, and that all engagements and contracts are made by them at their office, 1215 Broadway.

William T. Kough is giving his personal attention to The Queen of Chastity on the road.

G. Hodgson's Wedding has this season, George Du pre, proprietor of the New York Herald, as San Antonio, agent, Pat Conlon, Mack J. J. George, John, Paula Matthews, Helen Payne, Mona Wayne, Phoebe Bentley, Adria Edwards, Rose Galloway, Lou Taylor.

Would be pleased to hear from responsible managers without a card. J. Morrey Morrell, Manager.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The bill includes Kathryn Osterman and Fredrick Powers, in "The Editor," by M. H. Lindeman; Beatrice Moreland and company in "Taming a Husband," by Michael Morton; Eva Williams and Jack Tucker, in George Taggart's new version of Skins' "Finish"; Frank Bush, comedian; Burton's dog; the Florent Troupe, acrobats; Marsh and Sartella, songs and dances; George P. Demono, contortionist; Irene Jerome, soprano; Zimmer, juggler; The Goolmans, musicians; Cyr and Hill, duettists; John Healey, comedian; the biograph, and the stereopticon.

Tony Pastor's.

Watson and Hutchings, assisted by Ed Edwards, head a bill which includes Linton and McIntyre, in "A Doctor's Patience"; Smith and Cook, comedians; McVuity Sisters, who have just returned from a three years' tour in Europe; Carrie Scott, comedienne; Raymond Musical Trio; Shadman's dog and cats; Ricci and Chandler, Irish comedians; Bingham, ventriloquist; Stewart and Gillen, comedy boxers; Erskine, boy painter, assisted by Ward Williams; the Carbons, acrobats; Mabel Craig, comedienne, and the vitagraph. Tony Pastor sings every evening.

Proctor's Twenty-third Street.

The Four Cobans, in George M. Coban's farce, "Running For Office," head a bill which includes York and Adams, Hebrew comedians; Moulere Sisters, triple bar performers; Ethel Lever, singer of coon songs; Paley's kalatechnoscope; John E. Camp, English comedian; Leavitt and Novello, jugglers; Rama and Arno, acrobatic grotesques; Christie Morrison Jones, cornetist; Ryan and Powell, vocalists; Ned Bennett, comedian; Charles Kenna, monologist; Millie Scott, on the aerial rings, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

The Roscoe Midgents are the chief performers of a programme which embraces the Sisters Merkel, acrobats; Seymour and Dupree, comedy duo; Ed Latell, banjo comedian; Diana, electric light dancer; Paley's kalatechnoscope; William Cahill Davies, Irish comedian; Brooks and Brooks, comedians; the Marinellas, on the flying rings; Lena and Adeline, jugglers; Rice and Cady, Dutch comedians, and the stereopticon.

Weber and Fields'.

The all-star stock company, including Lillian Russell, Weber and Fields, Rose and Pen-ton, Peter F. Daley, John F. Kelly, David Warfield and others, continue to present "Whirl-I-Gig and Barbara Fidgety."

Miner's 125th Street.

Hyde's Comedians are here for the week. The company is headed by Helene Mora, and includes Willard Nimma, assisted by Jennie Graham; Al Leech and the three Blossoms, Jordan and Welch, and the three Fourniti Brothers.

Hurtig and Seamon's.

Round New York in Eighty Minutes, as produced at Koster and Bial's, is the attraction.

THE BURLESQUE HOUSES.

COMIQUE.—Miss New York, Jr., introduced to big business two burlesques and olio, with Cunningham and Smith, Gilson and Perry, Mamie Remington, Cosmopolitan Trio, and the O'Learys.

MINER'S BOWERY.—May Howard's company presented to large audiences the bill seen the week before at the Eighth Avenue.

LONDON.—Rice and Barton's Rose Hill English Folly company are playing a return week. The Tuxedo Club next week.

EIGHTH AVENUE.—Sam Devere's Own company have returned to town for the week.

OLYMPIC.—The Bon Ton Burlesquers are among the Harlem contingent.

DEWEY.—The Vanity Fair company is here this week. The olio includes Harris and Fields, Katie Rooney, Pearl Haight, the three Rio Brothers, Williamson and Stone, Morrisey and Rich, and the three Blossoms, Jordan and Welch, and the three Fourniti Brothers.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Niklas Schilsky's Knaben Kappelle Hungarian Boys Military Band made the echoes here last week and won enthusiastic applause for their clever playing of popular music. Seymour and Dupree's acrobatic act proved pleasing. Mr. Seymour's feats are difficult and odd, and he accomplished them with ease and grace. Elsworth and Burt appeared in their sketch, Domestic Pota, which contains a number of funny situations. Both members of the team worked hard and made an excellent impression. Stephens and Taylor, a team new to this city, made one of the big hits of the bill. They are both very clever posemen and presented a specialty on the musical comedy order which is novel and original. Mr. Taylor is the serious member of the team. He contributed several well-rendered songs, and acted as an excellent foil for the eccentric work of Mr. Stephens, who has considerable talent as an entertainer. They brought down the curtain on a screamingly funny finish, which won them an enthusiastic recall. Their position in vaudeville is now firmly established, and they will shortly rank with the best in their line. William Cahill Davies, who has a natural Irish brogue, won a good many laughs with his witticisms. Brooks Brothers were exceedingly wearisome and told some riddles which have been wrapped in mummy cloths for many centuries. Flora, the wire walker; Niblo and Lilley, Leon and Adeline, Maltland and Way, the Brothers La Nole, Paley's kalatechnoscope, and the stereopticon, and Fred Watson, the ever-popular pianist, were also in the bill.

PROCTOR'S PALACE.—Marshall P. Wilder drew large audiences throughout the week, and kept them entertained with his budget of quaint quips, which he delivers with such originality of method and illustrates with so much variety of facial expression. Mr. Wilder has a reputation as an entertainer of princes, but his success last week proves that he can entertain the plain everyday people just as well. Bertha

Welby and Baby Welby found great favor in the sketch, A Little Brick. John V. Newman, as the old lawyer, and Charlotte Virington, as the wife, were satisfactory, but the husband, the little play has a very effective climax, and many people in the audience were seen to wipe away a furtive tear as the curtain fell. Herbert and Willing made a big hit with their black-face comedy work and were liberally applauded. Joe O'Hare sang "The Holy City," with scenic effects, and finished his act in one, with some popular ballads. Anna Teresa Berger, in a military dress, showed how "taps" is played on the bugle in different countries, and also rendered other selections, which met with approval. Odetta and Belvara were seen in a hodge-podge of songs, talk and dances. Odetta is a very graceful dancer and is especially expert with the skipping-rope. Belvara would be better if she did not sing, and even then she would not create a sensation. Harry and Sadie Fields, in their Hebrew sketch, "Leavitt and Novello," in a pleasing juggling act; Topsy and Daniel, German comedians; Florence Moore, a sweet singer; the Keatons, in acrobatic comedy; Paley's kalatechnoscope, and the stereopticon were also in the bill.

KEITH'S UNION SQUARE.—Houdini, known as "the king of handcuffs," was the star of the bill. He allowed himself to be handcuffed, and then after a short sojourn in a dark cabinet, he emerged holding the handcuffs in his hand. In order to convince the skeptical, he allowed himself to be shackled with his hands behind his back, and then in view of the audience, he still standing in the cabinet, he released himself. On the occasion of the Miners' visit to the shackling was done by an employee of the theatre, posing as a stranger, but it seems that during the week Houdini was successful in wriggling out of "nippers" with which he was unfamiliar. He finished his performance with the good old trunk and bag trick, which is very mystifying to the average audience. In this he was assisted by a pretty girl, who smiled innocently as she was released from the bag, after the numerous ropes had been removed. Henri French electrified the audience with his marvelous trick bicycle riding and juggling. Fleurette and Frank Gardner appeared for the first time in this city as a team, in a bright little sketch written by Joseph Hart, called The Eventful Day. The sketch consists mostly of specialties by Fleurette and Mr. Gardner. The latter is a very clever dancer, and he did some fancy steps which bear the stamp of originality. Fleurette was enthusiastically applauded. Fleurette is an actress in a double song and dance, in which she showed her usual grace and agility to great advantage. The Florens Troupe did some remarkable acrobatic feats, which were liberally applauded. The three Rosebuds were seen once more, this time with a new comedian, Phil A. Ott, who replaced Al Leech. The Rosebuds were as amusing as ever, and their songs and dances were encored. Little Vincent's voice stood out clearly. Mabel Fuller and Mollie Moller earned their share of approval. Mr. Ott played the professor with considerable unction, and his comedy-business and dancing deserve high praise. Bogert and O'Brien won many laughs with their musical comedy act, which is one of the best of its kind in vaudeville. Lavender Richardson, a prodigy with a marvelous memory, answered all sorts of questions with great rapidity, and interspersed his performance with several very "cute" old-fashioned jokes. He was evidently trained in the same brain incubator as little Gertrude Cochran, as their acts are very similar. Little Master Richardson is accompanied, as was Miss Cochran, by a "lecturer," who looked very wise and asked the audience with all the pomposity of a country schoolmaster. Little Lavender's act seemed to please the majority of the audience and he appeared to be having a pretty good time himself. Johnson Brothers made a big hit with some excellently rendered selections on their xylophones. They are expert players and their efforts were warmly applauded. The three Livingstons, gymnasts; Sheehan and Kennedy, very funny Irish comedians; the Kings, acrobats; Wrothe and Wrothe, eccentric comedians; Balabrega, Swedish illusionist, the biograph, and the stereopticon were also in the bill.

TONY PASTOR'S.—The Smokey Sketch Club, including the clever little Smokey Children, headed the bill, and made a big hit in Katherine R. Stagg's sketch. The Little Mother, which hit the taste of Pastor's patrons to a dot. The work of the little boys was greeted with enthusiastic applause. Poffie Holmes made her first appearance in several months and was warmly received; her songs were rendered with her old-time vigor and she was repeatedly encored. Highly diverting were the antics of Lynch and Jewell, and Stinson and Merton. Others who found favor were Lew Hawkins, James Richmond Glenroy, the Tanakas, John E. Drew, the Zoro Trio, and Palardo. The vitagraph was continued.

KOSTER AND BIAL'S.—A good all-round bill drew fair houses throughout the week. Gertrude Haynes continued her tremendous success with her new specialty, in which she is assisted by a number of choir boys. Miss Haynes is not only an excellent musician, but an exceedingly clever business woman, and the great success of her New York engagements ought to pave the way for future engagements at every first-class vaudeville house in the country. Others who made hits were John W. Ransome, as Richard Croker; Charles Wayne and Anna Caldwell, who were extremely funny in their sketch, To Boston on Business; Imogene Comer, with new and old songs; the Sisters Moulere, Madge Fox, Helen Marvin, a very pretty girl who does imitations; the Barons, Von Zieber, who is in the heavy-weight class; Vashli Earle and Lulu Sheppard, new-comers in vaudeville, and Lassar and Stevens.

HURTIG AND SEAMON'S.—James O. Barrows and company, in the comedy sketch, Tactics, made a hit, the piece being better than the average and the interpretation well-nigh perfect. Lafayette's impersonations met with favor. Gus Williams told funny stories with the desired effect. Foreman and West made a big hit. Collins and Harlan, Victoria Sisters, Adele Perria and the Empire Comedy Four completed the exceptionally strong list.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The success of Whirl-I-Gig and Barbara Fidgety continued, and the same old crowds greeted the performance with every evidence of pleasure.

MINER'S 125TH STREET.—Mr. and Mrs. Mark Murphy, in their humorous sketch, The Seventh Son, were easily the hit of the bill. Artie Hall, the Georgia Coon Shouter, won the hearts of the audience with his off-hand, good-natured rendition of coon songs. Daly and Devere

pleased as usual. Frank Bush proved that he is as popular as ever. La Fafalla was seen in the Lotus Flower dance. Panster Trio, Smith, Doty and Coe, and Lotty made up the rest of the programme.

The Burlesque Houses.

COMIQUE.—Miss New York, Jr., introduced to big business two burlesques and olio, with Cunningham and Smith, Gilson and Perry, Mamie Remington, Cosmopolitan Trio, and the O'Learys.

MINER'S BOWERY.—May Howard's company presented to large audiences the bill seen the week before at the Eighth Avenue.

LONDON.—Abe Leavitt's Bents-Santley company drew big patronage for their first downtown week this season. The bill was somewhat changed since the opening week at the Eighth Avenue in September, and the changes were mostly improving. Lottie Elliott, the Sisters Engstrom, Bryant and Saville, Ford and Dot West, Dumont Sisters, Charles Robinson, Flaherty, and Frank Houghton were all cordially applauded.

MINER'S EIGHTH AVENUE.—Sam Scribner's Gay Morning Glories came back for a big return week and repeated their former success.

OLYMPIC.—Robert Manchester's Cracker Jacks moved uptown for the week and drew well.

DEWEY.—The American Burlesquers, headed by Watson and Dupree, drew big crowds last week. The work of the stars was highly appreciated and the audience manifested great approval of the entire bill, which included Sherman and Ralston, Spencer Brothers, Mildred Murray, Sisters Monroe, and Diamond and Pearl.

FRANK SHEPPARD DEAD.

Frank Sheppard, of the well-known team Wood and Sheppard, musical comedians, died in London, England, on Dec. 31, of pneumonia. With his partner, he had been filling engagements in England, and they were preparing to return to the United States when Sheppard was taken ill.

Frank Sheppard was one of the best known and most popular comedians on the vaudeville stage. He was born about thirty-seven years ago and made his first public appearance about twenty years ago, as cornetist in a band. He joined Wood about fifteen years ago, and they met with remarkable success from the start. For several years they were a strong feature with Primrose and West's Minstrels, but for the past few seasons they have been playing the vaudeville houses. Sheppard was a talented comedian and played the dignified, well-dressed "coon" to perfection. He was a clever musician and shone especially as a pianist and cornetist. He leaves a widow, known on the stage as Sadie Kirby. She is now playing in A Stranger in New York. The funeral services in London were attended by nearly all the American performers in the British metropolis, as well as by others who had become acquainted with Mr. Sheppard during his trip abroad. The mother of Mr. Sheppard was anxious to have the remains sent here for interment, but it was impossible to comply with her wish. It is probable that the body will be cremated and the ashes sent to New York for burial.

MME. HERRMANN'S DANCES.

Adelaide Herrmann has not given up the idea of introducing her illuminated dances in vaudeville. The only reason she has not done so heretofore is that the hard work she does in her present specialty tires her arms so that she could not possibly stand the strain of manipulating the draperies used in the dances. In the near future, however, Madame Herrmann will put on her dances, and alternate them with her illuminations. She was a dancer when she met and married Herrmann, and has invented numerous improvements in the light effects used in dances of the serpentine order. She will spring some surprises during her next engagement at the Grand Opera House, Washington, as Managers Burke and Chase have made her a handsome offer for her dancing specialty. An odd thing in connection with Madame Herrmann's present act is the fact that she works with bare arms, so that there is positively no room for skeptics to say that she has things up her sleeves. Another remarkable feature of her specialty is that she does not speak a word from her entrance to her exit.

DEATH OF W. F. DUMONT.

R. F. Keith has lost one of his most faithful and able employees by the death of W. F. Dumont, superintendent of Keith's Union Square Theatre, who succumbed to pneumonia on Tuesday of last week. He insisted on being at the theatre on Christmas Day, on account of the holiday rush of business, despite the serious warning of illness which had already made itself manifest, and this is believed to have aggravated the disease. Mr. Dumont's popularity was universal, and his efficiency and uniform temper are spoken of with much feeling by the employees of the theatre. Mr. Dumont had been in the employ of Mr. Keith for five years. He had had a wide experience in the theatrical and circus business, and was for several years connected with Barnum and Bailey's Circus. He is survived by his wife, and the funeral services were held on Friday, and a delegation of the employees of Keith's attended, out of respect to their associate, whom they held in high esteem.

A HOLIDAY CELEBRATION.

Samuel L. Tuck, manager of the Williams and Walker company, gave a complimentary dinner to the Two Real Coons and the members of their company on Christmas night at the Leland Hotel, Chicago. Plates were set for seventy persons. The invited guests were: Joe Hurtig, Andy Lewis, several members of the Chicago press, Manager Russell, of the Green Northern Theatre, and his wife, and George Taylor. Mrs. Tuck, who was visiting her husband, was also present. After dinner Mr. Elkins acted as toastmaster, and speeches were made by Samuel Tuck, Williams and Walker, Mallory Brothers, Mattie Wiles, Lottie Thompson, G. H. Harris, Joe Hurtig, and others. After the performance on Christmas eve a mammoth Christmas tree was set up on the stage by the members of the company and presents were distributed and exchanged.

THE PROCTOR TRADE MARK.

F. F. Proctor has decided to establish the name "Proctor's" firmly in connection with his three theatres. The Leland in Albany will hereafter be known as Proctor's; the Fifty-eighth Street house in this city has been rechristened Proctor's Palace, and the downtown house will be known as Proctor's Twenty-third Street Theatre. Business this season, owing to the discreet management of J. Austin Fynes, has been exceptionally big, and the Proctor circuit was never in a more prosperous condition. With F. F. Proctor in Albany, J. T. Fynes in Twenty-third Street, and H. F. Butler at the Palace, Mr. Proctor and General Manager Fynes have an able corps of assistants, who are constantly on the lookout for everything connected with the interests of the circuit.

SOLARET IN NEW YORK.

Solaret will open at Koster and Bial's on Jan. 15. Her success this season has been remarkable, and in a great many places her engagements have been extended. She has added several new light effects to her dances, which will be shown in New York for the first time.

VAUDEVILLIANS ONCE MORE.

Fisher and Carroll, who have been starring in The Lobster, have decided to discontinue their tour, and will return to vaudeville for the balance of the season.

A CLEVER CONTORTIONIST.



OLVIO.

Olvio, whose portrait appears above, is the creator of a novel specialty billed and known as "The Human Dragon," which is nightly electrifying the audiences that greet John W. Vogel and Arthur Deming's Big Minstrels. Literally Olvio is a contortionist, yet his work is so far away from the many presentations of this nature that the spectators marvel at his daring accomplishments and emphasize their approval of the unconventional with an extraordinary amount of applause. Olvio's opening scene is not unlike the famous Broken picture, identified with Faust. Here, amid all that is weird and ghastly, Olvio, made up as this fabulous winged creature, is discovered. The scene is dark, the only lights in evidence being those of varied hues which, by the aid of Olvio's own mechanical devices, are ejected from the eyes, mouth, and nostrils of the Dragon. Gradually the scene brightens and the supernatural gyrations of this weird serpent, together with the effect of the several drops used for the setting, makes the picture peculiarly uncanny. By a clever metamorphosis, the Dragon make-up is discarded and Olvio appears as Adonis. The novelty of the act, together with his cleverness as a performer, have brought Olvio many offers for next season, but, in all probability, he will again be numbered as a feature with one of Mr. Vogel's attractions.

THE WITMARKS MAKE A BIG DEAL.

One of the biggest deals that has been made in the music publishing line for many years has just been closed by M. Witmark and Sons, through which they have become sole owners of the well-known publishing house of Weber, Fields and Stromberg. Weber and Fields wish to concentrate their energies on their theatrical ventures, and they foresaw that to continue the publishing of music would take the time and attention which they felt should be devoted to their other business; hence they were glad to avail themselves of the opportunity offered by M. Witmark and Sons to relieve them of the responsibility of continuing their publishing house. The following are among the songs published by the old firm of Weber, Fields and Stromberg, which are making great hits, and which will hereafter be found in the catalogue of M. Witmark and Sons: "Dinah," "Emeline," "What, Marry that Girl?" "My Josephine," "Say You Love Me, Sue," "Queen of Bohemia," "The Sun Do Move," "The Colonel," "When Chicks Sing," "Popularity," etc. The Witmarks have signed with John Stromberg, composer of the successful songs above mentioned, and they will exclusively control his compositions for a term of years. The house of M. Witmark and Sons is growing stronger, and Weber, Fields and Stromberg are to be congratulated for having transferred their business to such a responsible house.

WEBER AND FIELDS CHANGE PLANS.

The war in the Transvaal has upset London to such a degree that the theatres have suffered severely. Weber and Fields, as a consequence of the depression, have decided to postpone their contemplated engagement in London until next year, or at least until the war is over. Instead of crossing the ocean they will take their entire organization on a tour of the principal cities of the United States.

Irving E. Pinover, who has been business-manager of Weber and Fields' Music Hall since the opening of the season, resigned his position last week, and returned to newspaper work. No successor has been appointed, and Weber and Fields will look after things themselves hereafter.

They will continue to appear in the burlesques, as usual, and intend to change their bills more frequently than has been their custom in the past. Every new play that makes a hit will be travestied as soon as possible after its production.

MINSTRELS' BIG BUSINESS.

J. H. Decker reports that the business done by Primrose and Dockstader's Minstrels at the Herald Square Theatre in this city was immense. The second week's business was larger than that of the first, and only that Naughty Anthony had been booked, Manager W. D. Mann would have extended the engagement, as he was extremely well pleased with the business done by "Prim" and "Dock" during their two weeks' stay.

TRIAL OF A NEW SKETCH.

Lillian Green and William Friend tried their new sketch, How He Explained It, by Herbert Hall Winslow, on Friday afternoon last, at Keith's Union Square Theatre. The new playlet is well written and has some very amusing situations. It was played briskly by Miss Green and Mr. Friend, who won many laughs and a hearty curtain call as a reward for their efforts. A number of managers and agents were present.

AN ODD ACCIDENT.

Dorothy Drew met with an odd and painful accident while doing her dancing specialty at the Orpheum Theatre in San Francisco on Tuesday evening last. She was doing what is called a "cross counter kick," when her knee and her nose came into sudden and violent contact. A physician was called and the proboscis was straightened out and bandaged. The knee suffered no damage.

VAUDEVILLE JOTTINGS.

The receipts of the matinee and evening benefit for the Parnell Fund at Koster and Bial's, on Wednesday last, were a little over \$800.

George W. Day, "the comedian who draws," has sent out a very catchy postal card, announcing himself as "the man with the absurd west." He is thinking of starting a growing contest on the strength of this, the latest emanation from his fertile brain.

While the Tuxedo Club Burlesquers co. was at Alhambra, Pa., last week, one of the pickaninies employed by Margaret Rosa gave her some impudence.

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For Further Particulars, "WATCH THE INCUBATOR."

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SOLARET'SBeautiful Dances are a feature of the olio at **COOK'S** this week. The house is crowded every evening and THE ATTENDANCE OF LADIES AND CHILDREN AFTERNOONS THIS WEEK IS THE LARGEST IN THE HISTORY OF THE HOUSE.—*Rochester Herald.*

Time and Terms, GEORGE HOMANS, Broadway Theatre Bldg., N. Y.

T. W. ECKERT AND EMMA BERG

In their Japanese Comic Operetta,

*** LITTLE PEE WEET ***

By LAMB and PETRIE

Magnificent Production with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A POSITIVE NOVELTY IN VAUDEVILLE.

T. W. Eckert and Emma Berg presented their latest vocal specialty, by Lamb and Petrie, entitled Little Pee Weet, a Japanese opera in one act, with fine Japanese costumes, and one of the most beautiful Oriental stage settings ever seen at Keith's. This is a new venture in vaudeville, and was warmly received. Mr. Eckert also demonstrated his skill as a pianist, and the operatic stars were given several recalls.—*Philadelphia Press*, Dec. 26, 1899.

Another pretty sketch of a musical class was Little Pee Weet, called a Japanese operetta, presented by T. W. Eckert and Emma Berg. The excellent voices of these capable singers together with the novelty of the situations made a very enjoyable entertainment.—*Philadelphia Inquirer*, Dec. 26, 1899.

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Address Minson, or 38 Lee Ave., Brooklyn, N. Y.

GEO. W.

DAY

Day's Weeks for Months of the Year:

Jan. 8, Keith's, Boston.	Apr. 2, Hopkins', Chicago.
" 15, Proctor's, Albany.	" 9, Haymarket, Chicago.
" 22, Keith's, N. Y. C.	" 16, Opera House, Chicago.
Feb. 25, H. & R. Brooklyn.	" 23, Wonderland, Detroit.
Mar. 5, Garden, Cleveland.	" 30, Shea's, Buffalo.
" 12, Columbia, Cincinnati.	May 7, Shea's, Toronto.
" 19, Columbia, St. Louis.	
" 26, Olympic, Chicago.	

MR. and MRS. JIMMIE BARRY

GRAND OPERA HOUSE, PHILADELPHIA, THIS WEEK.

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With Minn & Van's Bohemian Burlesquers.

FRANK BUOMAN and ROSE ADELLE

IN THE DOOR KEY.

EN ROUTE WITH

HOPKINS' TRANS-OCEANICS.

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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Lively Boy," for Marjorie and Sutherland; "A Case of Champagne," for Mr. and Mrs. Franklyn Wallace; also sketches, monologues and famous parodies for Wills and Lorette, Carrand Jordan, Ray L. Royce, Julian Rose, DeHaven and Nae, Jesse Couthout, Mrs. Mack Murphy, Harvey Sisters, Giguere and Boyer, and many of the best headliners. For terms regarding sketches, monologues, parodies, etc., address

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VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

LARRY RICE MORELAND

KEITH'S NEW YORK THEATRE THIS WEEK.

KEITH CIRCUIT TO FOLLOW.

and then struck her in the face. He was summarily ejected from the theatre, whereupon he went to a local Alderman, and, after telling a tale of woe, secured from the Alderman a warrant for Miss Rosa's arrest. As the case was one which gave the functionary a chance to make a few dollars, he proceeded to impose a fine and costs upon the unfortunate actress, who was compelled to fork over the sum of \$25.00. The Allentown correspondent of The Mirror states that those who are familiar with the facts are very indignant at the Alderman's action.

The Two Hewitts (Emma and Fred), revolving globe-equestrians, closed with M. R. Leavitt's Spider and Fly co. in Pueblo, Col., Dec. 23, and will play dates the balance of the season. They opened Jan. 1 at the Lyceum, Denver, Col.

Follie Holmes, "The Irish Duchess," made a big hit at Tony Pastor's Theatre last week. It being Miss Holmes' first New York engagement since the death of her mother one year ago, Miss Holmes is at the Savoy Theatre, Lowell, this week, and opens on the Proctor Circuit Feb. 18.

Anita Hendrie is a full partner and co-star with Charles M. Seay in the sketch, Dollars and Dogs, which they produced last week at Washington, D. C., which is Miss Hendrie's home.

A receiver was appointed last week for the property of Frank Bush, whose wife is suing him for a separation.

Primrose and Dockstader and their co. were offered a chance to appear in high society on Jan. 20, when Mrs. Stuyvesant Fish will give a big vaudeville entertainment. They were forced to decline, as they will be in New Orleans on the date named.

Edwin Milton Boyle produced his new one-act farce, Tim's Trouble, in San Francisco last week.

Barr and Evans made a big hit during New Year's week at the Bijou, Richmond, Va. Their press notices were extremely flattering.

Several dogs belonging to Tyler, the dog trainer, were burned in a fire last week. The dogs were being boarded in a stable on Fifty-seventh Street. Several valuable horses also perished in the flames.

Lonny Haskell, who was playing a club date in Albany, N. Y., on Tuesday last, was stopped on his way to the train, by Manager H. R. Jacobs, who engaged him for the rest of the week to appear at the Lyceum, as two of the leading artists engaged for a special vaudeville bill were unable to appear on account of illness. Mr. Haskell was decidedly successful and some of the Albanians haven't finished laughing at his jokes yet.

Edward J. Abrams was last week appointed manager of Koster and Bial's. He will take a turn at the Herculean task of trying to find out just what the public will patronize.

Tony Pastor is making a special feature this week of a vitagraph view of the recently produced pantomime, Cinderella, taken at the Drury Lane Theatre, London. The film is a half-mile long and contains 1,420 pictures.

A big colored jubilee will take place at the Grand Central Palace, this city, on Jan. 18. A cake walk, open to all comers, will be a special feature.

Four hundred children from the Hebrew Orphan Asylum were present by invitation at the matinee at Koster and Bial's on New Year's Day.

Fred Wals, of Wals and Ardelle, introduced Mike Bernard's new march, "The Rag Time King," as a piano solo at Tony Pastor's last week with great success.

Gertrude Mansfield and Caryl Wilbur made a big hit in Color Blind last week at the Cook Opera House, Rochester, N. Y. Their press notices were numerous and flattering.

Josephine Howard (Hewlette), of The Hewlettees, owing to illness has closed with Blumstein's ideals. Mr. Hewlette is working alone with the company.

Fields and Russell dissolved partnership at the close of their engagement in Philadelphia on Jan. 6. Nettie Fields will hereafter work alone, and do her dancing act.

Payanta closed her engagements in Kansas City and Omaha with great success, and left Omaha on Dec. 23 for her ranch in California, where she arrived Dec. 25. She is taking a much needed rest, driving her trotters around the country, visiting many of the noted stock ranches and seeing the breaking of her yearlings, which are entered for all the big stakes in California for 1900 and 1902. She will open at the Orpheum in San Francisco for four weeks, commencing Jan. 14, with Los Angeles to follow, for three weeks.

Henry Frey, the tramp comedian, while playing an engagement at the Grand Opera House, Pittsburgh, week of Dec. 23, received a telegram Dec. 28, just as he was going on the stage, summoning him home at once, as his sister was dying in New York. He took the 10 o'clock train for New York and arrived in time to attend her funeral.

T. J. Maguire has been appointed American correspondent of the London "Music Hall," and will hereafter send over a weekly letter, giving the latest gossip in vaudeville circles on this side.

Mr. and Mrs. Gene Hughes met with gratifying success at the new Gilmore Theatre, Springfield, Mass., last week, with their new act, A Matrimonial Substitute, by Charles Horwitz, where they were one of the features. They are the headliners this week at the Park Theatre, Worcester, Mass., and will be at the Bijou, Washington, D. C., next week.

Lee Richardson, the bicyclist, will give a private exhibition of his new act at the Columbia Theatre, Chicago, to-day (Thursday) for the managers, agents, and representatives of the press.

M. C. Minor has sued Joseph M. Weber, Lou Fields, and Leo C. Toller, their former partner, for \$2,750, alleged to be due for nine months' rent of furniture and fixtures of the Broadway Music Hall. As Weber and Fields have leased the hall direct from the White estate since last May, and as they have entirely furnished the house, they have refused to pay Mr. Minor for the use of the old things, which are now in storage.

Joe O'Hare takes exception to the statement that he has copied the scenic effects used by "The Girl With the Auburn Hair." He states that he produced his new act, A Dream of Paradise, at Fall River, Mass., on May 15, 1899, which was months before "The Girl" made her debut. Master O'Hare goes further and claims that "The Girl's" act was taken from his original choir boy act, which he introduced six years ago.

The complaint of the Sabbath Committee against George J. Kraus for alleged violation of the Sunday law at Dewey was dismissed last week by Magistrate Nutt, and Kraus moved that the license for the theatre be made out to his son.

Hattie Starr, the song writer, is seriously ill at her residence, 687 Amsterdam Avenue, New York city.

Vernona Jarbeau is making her reappearance in vaudeville this week at Koster and Bial's, heading the bill, which includes Charles T. Aldrich, Mile. Azara, Ward and Curran, the Holloway Trio, Fox and Foyle, McMahon and King, Farnum and Seymour, and Earle and Shepard.

Jolly Nash, Annie Hart, and Dolan and Lenharr, appeared at the concert given on Sunday evening last at the New York.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Walter Jones and Norma Whalley have scored such a success in Chicago that Kohl and Castle are offering them as a special attraction at the Chicago Opera House, where they appeared two weeks ago. Cora Tanner is presenting her sketch, My Husband's Model, and others on the programme are the Eddy Family, Cressy and Dayne, Lillie Western, Wartenberg Brothers, McCabe and Daniels, John D. Gilbert, Guss and Delmo, Raimond and Ryner, Dollie Cole, Zoa Mathews, Welch and Welch, W. B. Wesley, and the Carosello Sisters.—At the Olympic Ezra Kendall is popular enough to fill the house before the "supper bill" is finished every evening, and he is as funny as ever. Waterbury Brothers and Benny, Charlie Vance, the Three Polos, Grapevin and Chance, the Wilson Family, McCabe, Sabine and Wera, John and Lottie Burton, O'Brien Trio, Clarence Burton, Hester Japs, Constantine Sisters, Miller and May, and

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JAS. P. DOLAN and IDA LENHARR

Detroit Free Press, Dec. 28.
Dolan and Lenharr's farcelet, A High-Toned Burglar, causes continuous laughter. The lines are excellent. The situations are made extremely funny, and there are few actors in vaudeville who could play The High-Toned Burglar with the grace and finish in display of song and frolic that Mr. Dolan has.

Detroit Evening News, Dec. 28.
The "leader" of this week's bill is an entertaining 30-minute farce called A High-Toned Burglar. It is full of action, bright lines and laughable situations. Mr. Dolan's display of Lord Atwell's colonial nerve is what makes the place go with a whoop in vaudeville. He does it with a gentlemanly grace that is captivating.

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CHAS. K. HARRIS, America's famous song writer, protects his brains. He wins his famous suit against Mylla Brothers, Music Publishers, of the city of New York, for publishing a steal on his beautiful, descriptive song story, "Dear College Chums," who called their song "College Chums Forever." Mr. Harris went to New York personally to fight this firm, tooth and nail, and on their own battle grounds and fought them to victory. He battled for his brains, which is his living, and which a score of would-be composers and song publishers—not having any brains of their own—tried to steal from him, but Mr. Harris has blocked their game and he warns all song writers and music publishers to keep their hands off of his publications, as he stands ready at any and all times to fight and protect his rights and property from the core of song pirates who feed upon the brains of originality. "Hands off!" is Mr. Harris' warning cry. Any song writer or music publisher attempting to publish, or use for his own use, any of the Harris ideas, which are embodied in his song compositions now, or at any time, will be prosecuted to the fullest extent of the law. Take warning from the above and keep your hands off. We never bluff.

Extract of the copy of Circuit Court of the United States, for the Southern District of New York, reads:

"First: That the electotype plates and song, entitled 'College Chums Forever,' the publication of which song was sought to be enjoined in the above entitled action, shall be destroyed in the presence of the complainant or his agent and in the presence of the defendants or their agent.

"That the destruction of said plates and copies of said song, aforesaid, shall be made at the office of Mylla Brothers, 29th Street, in the city of New York, on Wednesday afternoon, at 4:30 o'clock P.M., Dec. 27, 1899."

Dated, New York, Dec. 26, 1899.
LEONARD SCHUBERT, Solicitor for Complainant.
JAMES FOSTER MILLER, Solicitor for Defendants.

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CORRESPONDENCE.

(Continued from page 8.)

STICKLES, manager: The Heart of Maryland Dec. 21; stick-filled house; excellent cast. B. J. Murphy, Left Johnson, Herbert Horvick, W. J. McManis, Regan Hughes, Ethel Haines, and Alma Kruger were fine. Al. G. Field's Minstrels 28; S. R. O.; co. good. The Missouri Girl 30; co. good; full house. Fred Raymond, my clever. The Dangler 1; full house; co. good. Fred Luter, Rich P. and May Griffin, Rose Luter, and May Fluke deserve special mention. The Turtle 4. Next Door 6. Keller 9. The Adventure of Lady Ursula 11. Maloney's Wedding 12.—ITEM: May Fluke was guest of Lenora Baker while here 1.

SPRINGFIELD, GRAND OPERA HOUSE (E. B. Feltz, manager): Mlle. Feltz to good-sized house Dec. 28, giving satisfaction. Leroy, Fox and Powell 30; first-class performance; business was light. The Katzenjammer Kids convulsed packed house 1. Stuart Robson played 3, preventing Oliver Goldsmith. He and his fine co. were well received. The Rounders 4. Vance Comedy co. 5. 6.—ITEM: The Katzenjammer Kids (Charles Bruner, manager): Cornell Glee Club entertained a fair-sized audience 30. The Heart of Maryland to a packed house 3; strong co. Keller 9. Peck's Bad Boy 12, 13.

YOUNGSTOWN, OPERA HOUSE (Eugene Rook, manager): Wells Brothers, Dec. 28-30; large audience. Repertoire: In Atlantic City, Two Old Crows, and Boston Friends. Chester De Vonde 1-6. Al. G. Field's Minstrels 2; S. R. O.—ITEM: Manager Rook entertained New Year's morning at the Opera House, with a musical programme and a load of presents. Many friends called to wish him a happy New Year. Mrs. Rook, wife of Manager Rook, now in California, is reported as steadily improving.

ST. MARY'S, GRAND OPERA HOUSE (H. G. McLaughlin, manager): Triple Alliance played a good house Dec. 28. The Prodigal Father disappointed a small house 30. Kathleen Macvornen (local) was well played before a large house. Kelly's Kids 10. Two Jolly Rovers 15. What Happened to Jones 22. Barney Gilmore, Chaffin, Ledley, Symphony Orchestra 30.—ITEM: PEOPLE'S THEATRE (Boyer and Venable, managers): Lorraine Hollis 1, 2 failed to appear. Alexander Leonard co. 6-13.

MASSILLON, NEW ARMY (G. C. Haverstick, manager): Willard Newell co. 1-3 in The Midwestern, Crysno de Bergera, The Circusman, and The Silver Lining pleased fair audiences. Boston Ladies' Symphony Orchestra 5. Wells Brothers' co. 6. Keller 9. Booth-Collier co. 12-17. His Hopkins 19. The Romance of Town 21.—ITEM: RICHARD'S OPERA HOUSE (Gustav J. Reller, manager): A Jolly Lot Dec. 1 played a fair audience.

HAMILTON, GLOBE OPERA HOUSE (Thomas A. Smith, manager): Lorraine Hollis Dec. 28-30 in Camille, As in a Looking Glass, and Forget Me Not. The Prodigal Father 1; big business. Rogers and Busby's Minstrels 9. Finigan's 400 13. Next Door 18. The Adventure of Lady Ursula 19. What Happened to Jones 22.—ITEM: Thomas A. Smith is now general manager of the Globe. Thomas Connor having retired 1.

FINDLAY, MARVIN OPERA HOUSE (W. C. Marvin, manager): A Wise Woman pleased a large audience Dec. 20; performance excellent. Faust-Carr co. 1-3 presented The Middleman and Fazio Romani 1, 2; large and pleasant house. Money Bags and Camille 3. Deaton Opera co. 4-6, presenting La Macotta, Olivette, Fra Diavolo, and Seld Pacha. Next Door 11. Williams Comedy co. 12. Devil's Auction 22.

URBANA, MARKET SQUARE THEATRE (Frank McAdams, manager): A fair house greeted The Katzenjammer Kids Dec. 28; performance gave satisfaction. Edward and Lillie Bondell were very funny. Mabel and Morton, and George and Mary, small house. Harry W. Price, W. H. Williams, Leonard Wilson, and Mlle. Bertina are worthy of mention. Just Before Dawn 4. Keller 5. W. H. McGOWN.

MASSFIELD, MEMORIAL OPERA HOUSE (R. E. Roddy, manager): Chaffin, Ledley, and Busby's Minstrels Dec. 20; fine performance; good house. Just Before Dawn 1; fair business. Wells Brothers 8-10. Keller 11. Bonham and Co. Dec. 16.

FRANKLIN, OPERA HOUSE (C. C. Sank, manager): Howard-Durset co. Dec. 28-30 presented His Mother's Husband, The Heart of the Mountain, The Two Orphans, and A Circus Girl to fair business; satisfaction given. Wells Brothers 2; big house and good performance. Faust-Carr co. 8-10. My Friend from India 15.

NEW PHILADELPHIA, UNION OPERA HOUSE (George W. Bowers, manager): Al. G. Field's Minstrels Dec. 30; good business; good house. The local Lodge of Elks gave Al. G. Field and co. an elaborate banquet at the Exchange Hotel after the performance.

MARION, GRAND OPERA HOUSE (Charles E. Perry, manager): Chester De Vonde Stock co. Dec. 28-30 in The Ten Ten Door, The Ranch King, Dr. Jekyll and Mr. Hyde, and Shadows of the Scaffold; good business. Wells Brothers 1; large house and good performance. Next Door 3; fair business. Don't Tell My Wife 4.

CANTON, THE GRAND (M. C. Barber, manager): Willard Newell co. in The Middleman, Crysno de Bergera, and The Operator Dec. 28-30; fair business. Al. G. Field's Minstrels packed the house twice 1. Wells Brothers' co. opened for three nights 3 in Atlantic City, pleasing a large audience.

MARLBOROUGH, AUDITORIUM (M. G. Seidel, manager): Willard Newell co. 1-4. The Royal Box 13. (Lyceum Course): Ladies' Symphony Orchestra 16. L. M. Lucha, manager: Herman the Great Dec. 20; good audience and attraction. Devil's Auction 10. The Adventure of Lady Ursula 15.

CHILLICOTHE, MASONIC OPERA HOUSE (A. F. Robinson, manager): The Little Princess (local) Dec. 20; good business; performance enjoyable. Hermann, the Great 27; fair business; performance rather disappointing. The Heart of Maryland 30; big house; performance excellent. Next Door 2. Washburn's Minstrels 8.

CAMBRIDGE, HAMMOND'S OPERA HOUSE (G. Hammond, manager): Willard Newell in Camille Dec. 28. The Circusman Dec. 27; fair house. A large house laughed at My Friend from India 30. A Gay Farmer 4. White's Faust 9.

SANDUSKY, NIELSEN OPERA HOUSE (Charles Bunk, manager): Don't Tell My Wife Dec. 28; two large audiences. L. Leroy, Fox and Powell did well 2. The Dangler 6. Next Door 9. A Black Sheep 13. Finigan's 400 18.

BELLEFONTAINE, GRAND OPERA HOUSE (Smith and Whitehead, managers): W. A. White, manager: Dec. 28 played a fair house. Porter J. White, Faust 30; small house. Just Before Dawn 2; fair business. Keller 6. Two Old Crows 11.

GALLIPOLIS, ABRIEL OPERA HOUSE (M. F. Galligan, manager): Next Door Dec. 27; fair business; good audience. J. K. Emmet and Lottie Gilman in Frits in a Madhouse 30; good house. A Bachelor's Honeycomb 3.

FOSTORIA, ANDES OPERA HOUSE (H. C. Campbell, manager): Fazio Romani Dec. 28; performance below average. A Young Wife 30; S. R. O.; performance good. Peck's Bad Boy 4. The Dangler 9. Keller 13.

ASHTABULA, AUDITORIUM (M. H. Haskell, manager): Edith's vaudeville 1-4. The Missouri Girl Dec. 28. The Smuggler Dec. 29. The Dangler 30. Eight Bulls 30.—ITEM: SMITH'S OPERA HOUSE (James L. Smith, manager): Welsh Brothers' U. T. C. 15, 16.

KENTON, DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): White's Faust Dec. 27, gave satisfaction to large house. A Wise Woman pleased packed house 30. Le Roy, Fox and Powell 2. Over the Fence 5.

DELAWARE, CITY OPERA HOUSE (Wolf and King, managers): Don't Tell My Wife Dec. 28 played a large audience. My Friend from India 4. A Gay Farmer 10. Station's U. T. C. 18. Murray and Mack 23.

LIMA, FAUBOT OPERA HOUSE (H. G. Hyde, manager): Porter J. White's Faust pleased good house Dec. 28. A Young Wife gave satisfaction in Chinatown 28. Over the Fence 4.

PONEROV, OPERA HOUSE (J. M. Kaufman, manager): Elwood Stock co. opened a week's engagement in Evening Wild to crowded house; fair performance.

HILLSBORO, BELL'S OPERA HOUSE (Frank Ayres, manager): R. J. Erwood co. closed a light week's business Dec. 26. The Prodigal Father 4. What Happened to Jones 25.

CANAL DOVER, BIG FOUR OPERA HOUSE (Belter and Cox, managers): The Dangler Dec. 30; good house and performance. A Jolly Lot 6. Kelly and Mason 13. Two Jolly Rovers 24.

MARYSVILLE, CITY OPERA HOUSE (Anderson and Towell, managers): Porter J. White in Faust Dec. 27; large audience; excellent performance. Next Door 4.

TIFIN, NORRIS'S OPERA HOUSE (C. F. Collins, manager): Peck's Bad Boy 2; good business; performance gave satisfaction. The Dangler 4. My Friend from India 9. Next Door 10.

GREENVILLE, OPERA HOUSE (S. A. Dorman, manager): Howard-Durset co. Dec. 18-21; fair performances. A Soldier's Sweetheart 27. Midnight in Chinatown 3. Bowers and Busby's Minstrels 10.

XENIA, CITY OPERA HOUSE (Charles McLaughlin, manager): A good house saw Cook's Ten Nights in a Bar Room 1. Keller 3; entertained a fair-sized house.

EAST LIVERPOOL, NEW GRAND (James Nara, manager): Farnum Brothers closed 28. Follock Brothers 1 to small house. My Friend from India 2 to fair business.

GALION, CITY OPERA HOUSE (S. K. Riblet, manager): My Friend from India 8.—MANAGER

OPERA HOUSE (Waldman and Rettig, managers): Dark.

IRONTON, MASONIC OPERA HOUSE (B. F. Ellisherry, manager): Next Door Dec. 30; large audience; good performance. The Palace 8-13.

UNIONVILLE, CITY OPERA HOUSE (Edvin and Van Ostrum, managers): My Friend from India Dec. 29; good business. Next Door 6.

NEW LEXINGTON, SMITH'S OPERA HOUSE (T. J. Smith, manager): Jeffries-Sharkey fight pictures 28-30; good business.

NEWARK, AUDITORIUM (J. B. Rosebrough, manager): The Heart of Maryland Dec. 27; gave satisfaction to a large audience. Next Door 6.

PORTSMOUTH, GRAND OPERA HOUSE (W. H. Coffer, manager): Next Door 1; light matinee; late night. Roger Brothers' good play poor.

THOY, OPERA HOUSE (Barnett Brothers, managers): Howard-Durset co. opened 1 for three nights to a good house. The Limited Mail 4.

MT. VERNON, WOODWARD OPERA HOUSE (Scott and Clements, managers): Don't Tell My Wife drew a crowded house Dec. 20.

FREMONT, OPERA HOUSE (Heim and Haynes, managers): Peck's Bad Boy 1; large and pleasant audience. A Black Sheep 12.

DEFIANCE, CITIZEN'S OPERA HOUSE (Edward S. Brown, manager): Brown's in Town 10, Miles McCarthy 11. The King of the Opera Ring 23.

NORWALK, GARDNER MUSIC HALL (W. G. Gilger, manager): A Jolly Lot Dec. 28; fair business. Maloney's Wedding 8.

LORAIN, WAGNER'S OPERA HOUSE (Charles Knapp, manager): Don't Tell My Wife 2; good co. and business. Kelly and Mason 9.

CAMBRIDGE, OPERA HOUSE (R. M. Brown, manager): Kidnapped in New York 11. A Jolly Lot 18.

STUDESVILLE, OLYMPIA (F. J. Watson, manager): My Friend from India to S. R. O. 1.

ELYRIA, OPERA HOUSE (W. H. Park, manager): The Dangler 5. Kelly and Mason 11.

NAPOLEON, OPERA HOUSE (J. M. Rieger, manager): Dark.

OREGON.

LA GRANDE, STEWARD'S OPERA HOUSE (Fred Moore, manager): Peck's Bad Boy 3. Remember the Maine 10. Nobles Dramatic co. 15-20. Human Hearts 24.

SALEM, REED'S OPERA HOUSE (Patton Brothers, managers): The Hotest Coon in Dixie 30. A Hot Old Time 3. Frederick Wards 9.

PENDLETON, FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Remember the Maine 1. The Dawn of Freedom 7.

BAKER CITY, NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers): Dark.

OKLAHOMA TERRITORY.

OKLAHOMA CITY, OVERHOLSER OPERA HOUSE (O. V. Nix, manager): South Before the War Dec. 30, 31; fine attraction; good business.

FERRY, OPERA HOUSE (Gulancy and Wade, managers): Evangeline (local) Dec. 29; good house pleased.

PENNSYLVANIA.

MAHANOY CITY, GRAND OPERA HOUSE (J. J. Quirk, manager): Macaulay-Patton co. Dec. 25-30 opened to a large house; business was light. The Minister in an admirable manner, and played to large and pleasant audiences the rest of the week.

Repertoire: Mr. Hurlingham's Adventures, in Missouri, Hazel Kirk and the Stranger, and The Work of the World. The New Year well, playing to over \$500 for matinee and night, which broke the house record at popular prices. Little Irene is undoubtedly the most clever child ever seen in this city. Walter Wilson and G. W. Roche are worthy of special mention, while rest of cast is up to requirements.

Repertoire: Outcasts of a Great City, The Burial, The Silver King, The Lord Fauntleroy, The Two Orphans, The Shadow of the Cross, The Shadow Detective, Park Sisters 9. Blue Jeans 10. The Turtle 15.—ITEM: HERKIMER'S OPERA HOUSE (John Herker, manager): The American Girl attracted a fair house Dec. 27; good business; good house and good performance. Next Door 3; fair business. Don't Tell My Wife 4.

The Herker Brothers have branched out as musicians, and are giving entertainments at the Hotel. The work of Solida B. Appel, in the Christmas Minnow, was greatly admired by her many friends here.—An effort will be made shortly to organize a lodge of Elks in this city.—Business here is better than in any other city in the West in the history of local theatricals.—J. J. Noll's amateur co. will produce Strife in this city in the near future.—Manager Myers is making arrangements to add Hume's Hearts to his repertoire.—A depending on Edwin De Courcy was in the train wreck at Port Clinton, and arrived at the local post office in shreds.

B. W. SHERTZINGER.

POTTSVILLE, ACADEMY OF MUSIC (Markley and Appel, managers): Edwin Young, manager: The American Girl Dec. 28-30; fair business; good house and good performance. The Heart of Chicago 30; poor house; pleasing co., with fine scenery. Huntley-Jackson co. opened New Year's matinee at advanced prices. A large house for the first time in this city. The Tornado, and played to good houses. My Maryland and The Fast Mail 2; co. in strong and specialities clever.—ITEM: Roland Reed was well-known here, and his many friends came to hear of his coming. He is the best in the history of local theatricals.—J. J. Noll's amateur co. will produce Strife in this city in the near future.—Manager Myers is making arrangements to add Hume's Hearts to his repertoire.—A depending on Edwin De Courcy was in the train wreck at Port Clinton, and arrived at the local post office in shreds.

ALLENTOWN, LYRIC THEATRE (Mishler and Worman, managers): At Pine Ridge Dec. 29; good co.; satisfactory production. Fanny Rice in A Wonderful Woman 30; Miss Rice is an Allentown favorite, and was warmly received; performance much enjoyed; large audience 1; excellent performance. Chattanooga 10. Superbia 11. Paul Kaurer 13.—ACADEMY OF MUSIC (N. E. Worman, manager): Tuxedo Club 28-30; fair business; good co. Bon Ton Stock co. drew fair business 1-4; good co. The Consul Taker, The Black Flag, The Golden Giant, The Castaways, Moths of Society, and A Desperate Man were well presented. Philadelphia 8-13. Little Irene Myers co. 15-20.—ITEM: The Pennsylvania State Music Teachers' Association held their annual session at the Lyric Dec. 27, 28. The session was largely attended, many prominent vocalists and pianists of the State—Bertha Kellogg, who does a Southern sketch with Marjorie Ross, of the Tuxedo Club, secured her connection with the co. Dec. 20. Good performance. Make Way for Love 1-6. The Turtle 5. Field's Minstrels 8. Andrew Mack 9. Gibney-Hooper 11-13.—ITEM: OPERA HOUSE (J. G. Ellis, manager): Wilson Theatre co. closed a very successful week's engagement 30 in Credit Lorraine, The Sign of the Cross, The Power of Money, The Mortgaged Slave, and The New Governor. Cameron Clemens 1-6 opened to S. R. O.; general satisfaction.

LANCASTER, FULTON OPERA HOUSE (Yecker and Gleim, managers): The World Against Her was witnessed by a fair sized house Dec. 30. The Wolfed-Sheridan co. proved a strong attraction, and excellent performance. A Lion's Heart 28; good business. The Land of the Living, and Falsely Accused.

JOHNSTOWN, CAMBRIA THEATRE (J. C. Mishler, manager): A Bachelor's Honeycomb 27; light house; excellent performance. A Lion's Heart 28; fair business; 4-overcrowded packed house. Palmer's U. T. C. 29, 30; fair business. Chattanooga 14, good business. The Golden Chrysanthemum 2; light house; poor performance. Make Way for Love 1-6. The Turtle 5. Field's Minstrels 8. Andrew Mack 9. Gibney-Hooper 11-13.—ITEM: OPERA HOUSE (J. G. Ellis, manager): Wilson Theatre co. closed a very successful week's engagement 30 in Credit Lorraine, The Sign of the Cross, The Power of Money, The Mortgaged Slave, and The New Governor. Cameron Clemens 1-6 opened to S. R. O.; general satisfaction.

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McLennan, manager; Beach and Bowers' Minstrels Dec. 28, 27; receipts \$700; excellent performance. John Dillon 4. Burk's U. T. C. 20.

DEARBORN.—OPERA HOUSE (H. O. Allen, manager): Beach and Bowers' Minstrels Dec. 25; fair show; packed house. John Dillon 4. Paul Gilmore 12, 13.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): London Glee Singers Dec. 28; good entertainment; S. R. O.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): Little Lord Fauntleroy drew large houses week Dec. 25-30. A Celebrated Case 1-6 opened to large and well pleased houses. The Hagbary Family, Siegfried and Phelps and Philip in specialties, were pleasing. The Charity Ball 8-13.

THE VENDOME (Staub and Sheets, managers): Henshaw and Ten Brock in Dodge's Trip to New York 25; pleased a fair house. Hotel Topsy Turvy 8, 9. Primrose and Dockstader's Minstrels 10.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staub, manager): Clara Mathes co. to good business Dec. 25-30. Repertoire: La Belle Marie, Shadows of a Great City, Herminie, Peter. Ticket No. 210, The Castaways, and Always on Time. Primrose and Dockstader's Minstrels 8.

JACKSON.—PITTHAN OPERA HOUSE (Collins, Parish and Co., managers): Who is Who to small but pleased house. Dec. 26. Creston Clarke 26. Hamlet 20. David Garrick, and The Ragged Cavalier 30 to good houses; audiences pleased. International Operatic co. 6.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Joseph T. Wood, manager): St. Patrick's 6; good business and performance. Fannar 6. Louise Brehan Concert co. 9. Fields and Hanson's Minstrels 12. Andrews Opera co. 15.

BYERSBURG.—GEORGIA OPERA HOUSE (W. F. Armstrong, manager): Creston Clarke in David Garrick Dec. 25 to 2400 house. Money to Burn 4.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE: The White Slave, though time-worn and none too ably handled, seemed to please a fair sized audience Dec. 24. Corinne in The Little Host was the Christmas bill and proved a happy one, attendance being large and appreciative. Gorton's Minstrels gave a very acceptable entertainment 26 to a good house. Mistakes Will Happen, as presented by Charles Dickson and first-class cast, easily won distinction as one of the pleasures of the season, and was duly relished by the good sized audiences. The year was dismissed by Harry Corson Clarke in What Happened to Jones, a fair house enjoying the clever performance.

C. N. RHODE.

DENTON.—GRAHAM OPERA HOUSE (A. Caddell and Co., managers): Krause-Taylor co. Dec. 18-23 in A Home Affair, Neck and Neck, The Count of Monte Cristo, Rip Van Winkle, The Virginian, and All a Mistake; on very good, Jack C. Taylor, especially receiving much favorable comment; poor business except two nights on account of bad weather. A Jay from Jayville 29; fine house; performance unsatisfactory. Hoyt's Comedy co. 1-6 opened in That French Woman to S. R. O.; performance good. Lebadie's Faust 9. House and Holland's Minstrels 12.—ITEM: The Wright Opera House Co. has been formed and has begun work fitting up the Wright Opera House, which visitors say will be one of the best in the State. House will have seating capacity of 700, 500 parquet and 200 balcony. Stage, 25 feet wide, and will open about Feb. 15.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Wiles, manager): Mistakes Will Happen Dec. 25; good comedy; well filled house. Gorton's Minstrels 26; excellent co. fair audience. Corinne in The Little Host 27; satisfactory performance; large audience. Baldwin-Melville co. 28-3 in Forgiven, Motus, Camille. A Celebrated Case, Little Lord Fauntleroy, The Signal of Liberty, The Streets of New York, A Russian Slave, Ten Nights in a Barroom, and The Devil's Mine; satisfactory performances; S. R. O. Scott's Minstrels 4. Walsh MacDowell co. 5, 6. Under the Dome 7. Casey's Troubles 11. Faust 12. A Stranger in New York 13. Who's Who 14. East and West 15. Jack and the Beanstalk 21, 22. Creston Clarke 23, 24. Whitman Sisters 26. Beach and Bowers' Minstrels 28. The Old Homestead 29, 30.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): The White Slave Dec. 25; satisfactory business. Corinne in The Little Host drew a large and pleased house 26. Mistakes Will Happen 27, 28, by Charles Dickson and an excellent co., scored the comedy hit of the season; business only fair account of bad weather and counter attraction. Gorton's Minstrels 29; small house. What Happened to Jones 1. Casey's Troubles 2. Walsh MacDowell co. 3, 4.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Baldwin-Melville co. Dec. 25, 26, presenting Motus, The Devil's Mine, Little Lord Fauntleroy, and The Signal of Liberty to S. R. O. Co. has been strengthened since last here. A Jay from Jayville drew S. R. O. 27. The Air Ship was presented 28; good houses; co. strong. Under the Dome 29; well filled house; scenic effects good. American Minstrels 30; good.

WACO.—AUDITORIUM (Jake Schwarz, manager): A Jay from Jayville Dec. 25; poor co.; good business. Harry Corson Clarke in What Happened to Jones 26; small audience given satisfaction. Corinne in The Little Host 27; good business; performance well received. Scott's Minstrels 28; fair sized audiences; excellent performances. Under the Dome 2. Walsh MacDowell co. 12.—THE GRAND (Jake Schwarz, manager): Dark.

DALLAS.—OPERA HOUSE (George Amy, manager): The Air Ship Dec. 25; good business. Scott's Minstrels 27; topheavy house. A Jay from Jayville 28 pleased a small audience. Under the Dome 29; creditable performance; appreciative audience. Faust 6. What Happened to Jones 8, 9. Walsh MacDowell 10, 11. Creston Clarke 12, 13. South Before the War 15. Beach and Bowers' Minstrels 17. Who is Who 18. Jack and the Beanstalk 19.

PILOT POINT.—WEEKS OPERA HOUSE (Mounts and Bates, managers): Krause-Taylor co. 14 in A Home Affair, The Virginian, and The Count of Monte Cristo; good business and pleased houses. Scott's Minstrels 21; excellent performance, but very poor audience, account rain. Shubert Symphony co. 1, crowded house; performance satisfactory. Rance and Holland's Minstrels 11.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Harry Corson Clarke presented What Happened to Jones Dec. 25 to large and appreciative audiences. Mistakes Will Happen 26; large house; excellent comedy. Baldwin-Melville co. 27 in Little Lord Fauntleroy to crowded houses. Will play return engagement 4, presenting the same play. Corinne in The Little Host 28 to good house.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): A Jay from Jayville Dec. 27 did not give a fair performance on account of weather. Uncle Josh Spruceley 22; small business; performance fair. What Happened to Jones 27. Oliver Scott's Minstrels 2. Morrison's Faust 10.

GAINESVILLE.—OPERA HOUSE (John A. Hales, manager): Victor Lee Dec. 20-22; small houses; entertainments poor. South Before the War 26; small house; performance fair. Under the Dome 28; light house; performance average. The Air Ship 29; full house; good co.

BREWSTER.—GRAND OPERA HOUSE (Alex. Simon, manager): Harry Corson Clarke in What Happened to Jones Dec. 29 to capacity; pleased audience. Gorton's Minstrels 30; fair house; performance good. Scott's Minstrels 9. Who is Who 13. Creston Clarke 22.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Ewing-Taylor co. Dec. 25-30 to big business, presenting Money, The Sign of the Cross, Cyrano de Bergerac, Leah the Forsaken, and Lost in London; good co.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Robert Lebadie in Faust to \$200 Dec. 27; performance fair. Krause-Taylor co. 8-13. Ruble-Kreyer co. 16. Casey's Troubles 18, 19. Creston Clarke 26.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dev, manager): Oliver Scott's Minstrels Dec. 25; fair audience; performance fair. The Air Ship to a full house 26; performance excellent. Ewing-Taylor co. 1, 2. A Jay from Jayville 3.

EL PASO.—MYERS OPERA HOUSE (Samworth and Cassidy, managers): The Spider and the Fly turned away hundreds Dec. 25. The co. canceled a date ahead to give a second performance 26 to a good house. A Stranger in New York 11.

SHERMAN.—OPERA HOUSE (Ellsworth and Brecht, managers): South Before the War Dec. 25; packed houses; fairly satisfactory. The Air Ship 30; fair business; pleased audience. A Stranger in New York 20.

ABILENE.—LYCEUM THEATRE (Baker and Saunders, managers): Lyceum Theatre co. in The Troubles of Mr. Fix Dec. 25; good house; audience pleased. Uncle Nat's Money 1. Uncle Josh Spruceley 2.

DENISON.—OPERA HOUSE (M. L. Epstein, manager): Victor Lee Dec. 25, 26; pleasing business; well received. Under the Dome 27; scenery good; co. fair. The Air Ship 1. A Jay from Jayville 2.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Under the Dome to crowded house Dec. 25; co. good. Morrison's Faust 4. Creston Clarke 8. What Happened to Jones 17.

BRVAN.—GRAND OPERA HOUSE (J. R. Mike, manager): Harry Corson Clarke in What Happened to

Jones Dec. 30; good performance to good business. Lebadie's Faust 2.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): Casey's Troubles 5. Under the Dome 16. Aunt Jerusha 17. Morrison's Faust 19. Whitman Sisters 25.

MINNETT.—HEARD'S OPERA HOUSE (Finberg and Drechen, managers): A Jay from Jayville Dec. 30; packed house; performance good. Ewing-Taylor co. 3. Victor Lee co. 4-6.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsey, managers): Krause-Taylor co. closed a week's engagement Dec. 30.

BROWNWOOD.—MIRTH OPERA HOUSE (J. E. Kirksey, manager): Uncle Josh Spruceley Dec. 26; good house pleased. Ewing-Taylor co. 22-24.

MARSHALL.—OPERA HOUSE (Livingstone and Wolf, managers): Casey's Troubles Dec. 25 to good business.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Fryer, manager): Dark.—NEW GRAND THEATRE (M. E. Malloy, manager): Clara Thropp 25-29, presenting The Doll's House to good houses, and A Remedy for Divorce to light business.—ITEM: The Grand Opera House for Emma Nevada at Salt Lake Theatre 1 is large.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Emma Nevada 2.

VERMONT.

BARRRE.—NEW OPERA HOUSE (W. W. Lapoint, manager): Kennedy's Players 1-6, 25-30; to good business. Plays presented last half of week: The Heart of New York, East Lynne, The Good Little Bad Girl, Ten Nights in a Barroom, Shantons Jubilee Singers 3; large and appreciative audience. James O'Neill 5. Lincoln's Ten Nights in a Barroom 9. The Highwayman 18. The Corner Grocery 24.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Corner Grocery 19. Quo Vadis 20.—MUSIC HALL (Star Lecture Course): Leonard T. Powers 4. Roberts Harper 16. Padette's Woman's Orchestra 26.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. A. Walker, manager): The Brownies (local) 4, 5, packed house. James O'Neill 4. Robinson Opera co. 8-13. The Highwayman 18. The Corner Grocery 20.

NEWINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Curfew 2. Quo Vadis 12.—LIBRARY HALL (C. F. Van Vleck, manager): Kennedy's Players 15-20. Gotham Comedy co. 25-27.

BELLOWS FALLS.—OPERA HOUSE: Edward E. Fryer, nonologist, gave a pleasing entertainment Dec. 26. Park Sisters 5.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Kennedy's Players 8-13.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): What Happened to Jones 1; packed house; performance satisfactory. Demian Thompson 8. The William-Kirwin Opera co. 9-13, at popular prices.—ITEM: The Purple Lady failed to appear, owing to a delay in the transportation of scenery.

CHARLOTTEVILLE.—JEFFERSON AUDITORIUM (J. J. Seiderman, manager): Charles Corbin in A Country Merchant Dec. 28; business fair; performance poor. The Purple Lady 1; excellent performance; small house. William H. Crane 8. The Little Minister 18.

PETERSBURG.—ACADEMY OF MUSIC (William F. French, manager): Town Topics Dec. 29, 30; small business; satisfaction given. Nashville Students played a good house 1.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Nashville Students Dec. 29; fair performance poor. A Country Visitor 4. What Happened to Jones (Elks' benefit) 8. William H. Crane 9.

ROANOKE.—ACADEMY OF MUSIC (C. W. Becker, manager): Nashville Students Dec. 30; performance fair; good business. What Happened to Jones 9. The Little Minister 10.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Rance and Holland's Nashville Students 2; satisfactory performance; topheavy house. What Happened to Jones 4.

STAUNTON.—STAUNTON OPERA HOUSE (Barkman and Shultz, managers): A Country Merchant Dec. 29; poor business; good performance. Town Topics 18.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Town Topics 1 had a cold reception. The Purple Lady 2; excellent; large audience.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): The Purple Lady 4.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howell, manager): Eugene Blair and a worthy supporting co. in A Lady of Quality Dec. 21-24 attracted large business and pleased. Maggie Moore and H. R. Roberts with a co. of Australian players 25-30 in The Probated Father, The Silence of Dean Maitland, and David Garrick, to good business. The City of New York Dec. 25; crowded house. Hogan's Alley 30; house crowded; satisfaction given. Otis Skinner in The Lairs 1; S. R. O. performance fine. A Yentleman 1.

TACOMA.—THEATRE (L. A. Wing, resident manager): Eugene Blair in A Lady of Quality Dec. 25; good attendance; play and co. well received.—L. C. M. 4. Harry Graham, manager: At Gay Comedy Island 29, 30; fair business.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Brown's in Town Dec. 25, 26; crowded house; splendid co.; large audience. Ed. Engle Blair in the leading role made a good impression; good support. Neil co. 1-6.

WALLA WALLA.—NEW THEATRE (Charles F. Van De Water, manager): The Heart of Chicago 8. The Great North West Dec. 21; packed house 27. Nowing the Wind 29.—ARMORY HALL (Madison, hypnotist, to fair business 29, 30.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): The Heart of Chicago 8, 9, 10. A Bachelor's Honey-moon 30; light business. Hermann the Great 1, fair business. J. K. Emmet and Little Gibson in Fritz in a Madhouse 3; fair business. Make Way for the Ladies 5. The Adventures of Lady Freckle 13.—GRAND OPERA HOUSE (Charles A. Feinler, manager): A Giddy Mother 28-30; good audience. On the Stroke of Twelve 1-3; S. R. O. America's Vaudeville Stars 4-6. Van Dyke and Easton co. 8-13.

FARMERSBURG.—AUDITORIUM (W. E. Kenney, manager): Glimmer-Hoffler co. Dec. 25-30 to large business. The repertoire: The Woman in Black, Forgiven, The Prince of Lairs, The Black Flag, The In Side Track, Angle, the Country Girl, A Bachelor's Honey-moon 1; large and appreciative audience. The Pages 22-27.

CHARLESTON.—BIRLEY OPERA HOUSE (N. S. Burlew, manager): Next Door Dec. 28; poor house. J. K. Emmet and Little Gibson in Fritz in a Madhouse 3; good business. Hermann the Great 1. A Bachelor's Honey-moon 5. Devil's Auction 12. What Happened to Jones 27.

SISTERSVILLE.—NEW AUDITORIUM (E. J. Thompson, manager): Hermann the Great Dec. 30; good business. The Heart of Chicago 8, 9, 10. Fritz in a Madhouse 1; S. R. O. A Bachelor's Honey-moon 2; business good. Willard Newell co. 8-13.

MONONGAHE.—COLISEUM BUILDING (T. M. Gathright, manager): The Girl from Chilly 10.

WISCONSIN.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Gaskell Stock co. 11-14; fair business. The World, Jack of Diamonds, The Little Scout, and The White Squadron were well played and well staged. The Sporting Duchess 16; satisfactory performance; small audience. A Black Sheep 18; fair house pleased. The Little Minister 21. The Great Northwest 25; poor business; performance poor. The City of New York 28; fair business. Hogan's Alley 1. Tim Murphy 3. Keller 7.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Humpty Dumpty Dec. 25; big business. Nowing the Wind 29. A Day and a Night 28; good performance; enthusiastic audience. The Nymphs 30 was deserving of a larger house. The Wealthy Widow 30; Walker Whiteside 4. Oris Salmer 5. Tim Murphy 12. The Little Minister 15. A Lady of Quality 16. Why Smith Left Home 23. Brown's in Town 25.

WASAW.—NEW OPERA HOUSE (J. R. Arthur, manager): Lewis Morrison 8. Tim Murphy 10.—ALEXANDER OPERA HOUSE (Harry R. Sutherland, manager): Gaskell's Stock co. in The World to S. R. O. 1; audience pleased.—COLUMBIA THEATRE (Harry R. Sutherland, manager): A Yentleman 1.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): What Happened to Jones proved a pleasing entertainment Dec. 25; fair business at matinee and large in evening. A Yentleman 1. The Nymphs 7. Lewis Morrison 10. Humpty Dumpty 15.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Hogan's Alley Dec. 26; good business. A Black Huffer 29; light house; poor performance. Walker Whiteside in The Black Huffer 2; big business; pleased audience. Patricio Concert co. 8.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): F. E. Long co. Dec. 24-30 in A

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OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The City of New York Dec. 25; crowded house. Hogan's Alley 30; house crowded; satisfaction given. Otis Skinner in The Lairs 1; S. R. O. performance fine. A Yentleman 1. Tim Murphy 5.

BELOIT.—WILSON'S OPERA HOUSE (H. H. Wilson, manager): The City of New York Dec. 26; fair house; poor co. People's Players 1-3 to big houses in The Inside Track, My Uncle from New York, and Old Farmer Haskins. The Little Minister 12. U. T. C. 13.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Ben Hendricks in A Yentleman 2; good house; performance excellent. Humpty Dumpty 6. Young Brothers' U. T. C. 15. Eugene Blair 20.

APPLETON.—OPERA HOUSE (J. W. Thibault, manager): The Great North West Dec. 21; poor business. A Black Huffer 23; fair business. The Flynn in Hogan's Alley 29; good business. A Yentleman 6.

SHEBOYGAN.—OPERA HOUSE (H. W. Stoddard, manager): Gaskell Stock co. opened for a week Dec. 11. The Heart of Chicago 8, 9, 10. The Little Scout, The Middleman, The White Squadron, and The Streets of New York.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Hogan's Alley Dec. 30. Young Brothers' U. T. C. 6. Tim Murphy 9.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): The City of New York Dec. 27; co. good; poor house. Young Brothers' U. T. C. 8. A Merry Chase 16.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Walker Whiteside in The Red Cockade 21 to a small and a large audience; fine production. Humpty Dumpty 4, 5.

BARABOO.—THE GRANDE (F. A. Philbrick, manager): Scatell Concert co. 2; large and appreciative audience.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): A Yentleman 10. Gaskell's Big Stock co. 9-13.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Ben Hendricks in A Yentleman 10. Gaskell's Big Stock co. 9-13.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Humpty Dumpty 1, 2; large business.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevin, manager): Lewis Morrison 10.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Round New York in Eighty Minutes drew a large house 1. The performance is bright in spots only. The scenery is good. Etta Butler gave a big audience 1. The play is not refreshing, and the co. equal to all opportunities. Eight Belles 8-13. Fanny Rice 15-20.—PRINCESS THEATRE (Robert Cummings, manager): The Wife was produced by the Cummings Stock co. in a creditable manner 1-4. Florence Stone and Lester Longman gave excellent portrayals of the two principal roles.—ITEMS: The business done Christmas week by both Julia Arthur and Andrew Mack was phenomenal.—Manager O. B. Sheppard, of the Grand, was again re-elected as Alderman for the business ward of the city at the municipal elections 1.

WINNIPEG.—THEATRE (C. P. Walker, manager): Owen A. Smiley Dec. 26 entertained a good audience.

dience. The Sleeping Beauty (local) 27, 28; large houses. Nowing the Wind 29, 30. London Life 1-2 was praised on all sides for the clean, excellent production; capable co. Why Smith Left Home 3, 4. Eugene Blair 9, 10. Brown's in Town 18. The Little Minister 19, 20. Shenandoah 22, 23. Matthews and Bulger 26, 27.—GRAND (W. H. Beach, manager): Pulla, hypnotist, 21-30; fair business; average performances. Creston 400 1-6 opened to large houses; some excellent features. Plough 22-24.—ITEMS: The First of Penance was given by the Regina N. W. T. Musical Society Dec. 25, 26.—J. Duke Murray, manager of London Life, and Margaret Walker, of Winnipeg Theatre, gave a percentage of receipts of the performance 2 to the Transvaal Fund for the Canadian soldiers, which was warmly appreciated.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drouin, manager): A Trip to Countown 1-3; packed houses. Bob Cole, Billy Johnson, L. G. Gibbs, and Edna Alexander deserve special mention. John Griffith 6. Hearts of Oak 8, 9.—GRAND OPERA HOUSE (Joseph Frank, local manager): Robinson Opera co. for its second week 1-6, presented The Moor's Bride, Rhile Taylor, and Fatima to good houses; excellent performances. Muldoon's Picnic 8.—ITEMS: The lease of the Grand Opera House has been transferred by H. R. Jacobs to J. R. Sparrow, of Montreal. The house will undergo extensive alterations during the coming summer, and will be booked in connection with Mr. Sparrow's Montreal and Toronto houses.—Mr. Frank has been retained as local manager for this season.

LONDON.—GRAND OPERA HOUSE (A. E. Bote, manager): Lyceum co. in Hamlet, Othello, The Merchant of Venice, Romeo and Juliet, and David Garrick Dec. 26-30; fair performances; light business. W. E. Wright co. in What Happened to Jones and Why Smith Left Home 1; satisfactory performance; good business. Fabio Romani 2; good performance; light business. Anna Eva Fay 3, 6. The Princess Chie 11. Marks Brothers' co. 15-20.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Our Regiment was presented (note to be by amateurs Dec. 29 to good attendance. Jeffries-Sharkey light pictures, announced as "reproductions by counterparts," proved uninteresting 30; business light. Why Smith Left Home pleased a fair house 2. A Trip to Countown 19.

HAMILTON.—GRAND OPERA HOUSE (A. R. Leach, manager): Why Smith Left Home Dec. 29, 30; fair performance; good business. Daniel R. Ryan co. 1-6 in The Fatal Wedding, The Three Musketeers, Camille, Ingomar, Jim the Penman, Forgiven, and A Celebrated Case; fair performance and business. Cummings Stock co. 9. The Princess Chie 12, 13.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, proprietor): Edward Varney, Jr., manager: The Little Hurricane 3 failed to reach here. Muldoon's Picnic 8-10. A Greek Slave 22, 23. Quo Vadis 31-3. GAYETY: The John F. Young Comedy Opera co. opened their third and last week with The Black Cock 1.

ST. JOHN'S.—OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in All the Comforts of Home, A Scrap of Paper, Young Mrs. Winthrop Dec. 25-30. Little Lord Fauntleroy, and The Private Secretary 1 to big business, particularly on 1, when co. played to S. R. O.; performances splendid.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Anderson Repertoire co. Dec. 25-29 in The World, The Smugglers, East Lynne, The Cannon Ball Express, and The Little Detective; good performances; small house. Anna Eva Fay 1, 2, but canceled.

CHATHAM.—GRAND OPERA HOUSE R. A. McVean, manager): W. H. Wright's co. gave excellent performances of What Happened to Jones and Why Smith Left Home Dec. 25; good business. Fabio Romani 1; good performance; full house. Marks Brothers' co. 8-13.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): Why Smith Left Home Dec. 26; fair house; co. first class.—NEW HUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Green's Comedy co. 26 to good business in The Ambitious Politician.

ONAWA.—OPERA HOUSE (J. W. Borsberry, manager): St. Gregory's concert Dec. 28; large and pleased house. Lyceum co. in Hamlet 8. A Trip to Countown 17.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Pugh's representatives, Anderson Theatre co. 1-6.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): The Three Musketeers 3. Lyceum co. 5. A Trip to Countown 10.

PETROLEA.—ACTORIA OPERA HOUSE (H. Smiley, manager): Dark.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Local concert 1, S. R. O.

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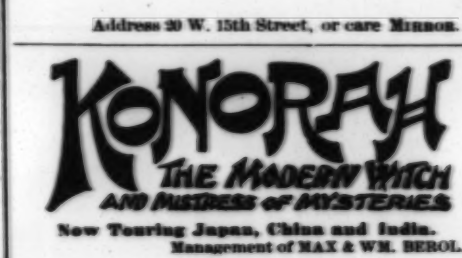
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